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P. OVIDI NASONIS METAMORPHOSEON

LIBER III

EDITED WITH INTRODUCTION AND NOTES BY

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PREFACE

In the text of this edition I have followed M, the 'Marcian' MS. (the readings of which are available through the editions of Riese and Korn), as closely as possible, but as the book is not intended for professional scholars, I have not thought it necessary to mention every point of detail in which I have left it in favour of the readings of other MSS. *or* of a generally accepted conjecture; other divergences, when they occur, are noted, all textual comment being included in square brackets. I have cited the translation of Planudes where his evidence seemed likely to be of service. One hundred and twenty lines have been cut out as unsuited for school reading.

For the Notes, in addition to Ehwald's revision of the Haupt and Müller edition, I have derived much help from the edition of H. Magnus (1892) and have also read Lemaire. As my experience is that students will not take the trouble to look up references, even when they possess the necessary books, as is not always the case, I have intentionally dealt as fully as possible with anything that has seemed likely to cause difficulty.

I gratefully acknowledge the great help given me by Professor Slater of Cardiff. He has looked over the whole, and I am indebted to him for numerous corrections, suggestions, and references. I have in the notes added his initials to the textual emendations he has suggested, but these give no idea of all that the book owes to him.

MARY CARTWRIGHT.

Oswestry,
July 1909.

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INTRODUCTION

I. LIFE AND WORKS OF OVID

In the present year a movement is on foot to erect a statue of Ovid in the market-place of his native Sulmona, and an appeal is being made by the Sulmonenses to Italy and the civilized world to help in raising a lasting memorial to the poet whose works have, for nineteen centuries, won and held the admiration and affection of the world of culture. The need of a memorial which may also excite interest in, and a desire for knowledge of, the poet, among the peasantry of his own country, is proved by the following story told by Miss Harrison à propos of the Making of Mythology. When travelling among the Abruzzi she saw a picture (or statue) of Ovid represented as standing upon a pile of books. Upon asking a peasant whom this represented and why he was depicted in such a position, she received the reply, 'That is Ovid. He was a great magician, and is represented so because he was able to *read with his feet.*' Clearly it is time for the Abruzzi, at least, to be allured into a more intimate acquaintance with the poet.

Publius Ovidius Naso was born on March 20, 43 B.C., at Sulmo, a small town in the hills of the Paeligni, at a distance of about ninety miles from Rome. His parents were of good position in the equestrian order, the middle-class of Roman society, to which many of the great capitalists belonged, and their income was large enough to provide the poet with the ordinary education of the upper classes and a very comfortable

maintenance afterwards. They had another son, a year older than Ovid, who died, however, at the age of twenty. The two brothers were educated together, and were finally sent by their father to Rome to be trained in rhetoric, and so prepared for a public career. The elder gave himself up to the work willingly, but Ovid was already drawn away by his love of poetry, and though, in answer to his father's remonstrances, he put it on one side and did his best to devote himself to work, in his heart the pursuit of the Muses still remained his final ambition. It was probably about this time that, in accordance with the custom at Rome, Ovid went to Athens, the University of Rome, and from Athens, on a tour with his friend, the poet Macer, through Asia and Sicily.

In 24 B.C. his brother died, and for a time Ovid continued his public career, filling certain minor offices, those of triumvir capitalis, decemvir, a member of the centumviral court, and judge. He did not, however, go on to the quaestorship, but yielded at length to his inclination for poetry, and definitely renounced all intention of a senatorial career, which carried with it the right to wear the *latus clavus*, remaining satisfied with his natural position as an eques. He says himself:—

> 'Nec patiens corpus, nec mens fuit apta labori
> sollicitaeque fugax ambitionis eram,'

so possibly considerations of health, as well as disinclination for the life, led to this decision.

After this, the poet lived in the midst of the fashionable society of the time, which included the aristocrats and literary men. With these he was a great favourite. Gay, witty, and elegant, he could not fail to attract the cynics, the chief article of whose creed was to regard nothing seriously, and he bound his friends to him by his kindly and open-hearted disposition. He was perfectly happy in his surroundings, and had no regrets for a past 'Golden Age', but recognized that

he had been born into a time for which he was specially suited.

> 'Prisca iuvent alios, ego me nunc denique natum
> gratulor ; haec aetas moribus apta meis.'[1]

In his habits, though fond of ease and luxury, he tells us that he never indulged in excess.[2] He numbered among his friends Propertius and several minor poets of the time, such as Macer, whose works have not come down to us. Horace read his poems to him ; Tibullus's death is lamented in one of the best of Ovid's elegies ; Vergil, he tells us, he had only seen ; 'Vergilium vidi tantum'.[3]

Ovid was married three times ; first, when he was little more than a boy, to a wife whom he calls 'nec digna nec utilis'. This marriage and a second ended in divorce, but his third wife, Fabia, lived with him till his banishment, and remained faithful to him in his exile. She had considerable influence at court, and to her were addressed many of his laments and appeals from Tomi. The poet had one daughter, who left two children to carry on the race. His father and mother both died before his banishment. This blow, which destroyed at one stroke his pleasure in life, fell in A.D. 8, when Ovid was fifty years old.

He was at Elba when the news came that Augustus had published an edict banishing him to Tomi, a town of the Getae, on the Black Sea. He was 'relegatus, non exsul',[4] and therefore kept his fortune. The reason of his banishment has remained a secret from that day to this. The one alleged was the authorship of the *Ars Amatoria*, a licentious poem on love. This, however, had been published ten years before, and though Augustus, who spared no pains to discourage immorality and promote legal marriage, may well have been

[1] *Ars Am.* iii. 121. [2] *P.* i. 10. 29. [3] *Trist.* iv. 10. 51.
[4] *Trist.* ii. 137.

displeased by it, there must have been an additional reason for the sudden infliction of a sentence of such severity. Ovid himself always refers to the cause in mysterious terms, naming his eyes as the offenders, and persistently declaring that it was an 'error', not a 'scelus' on his part. It seems likely that his fault was to have looked on without interference at some offence committed by a member of the Emperor's family. In this same year the younger Julia was banished for her intrigue with Silanus, of which Ovid may have been aware. Augustus, already prejudiced against him by his early writings, may have held him responsible. At any rate, the sentence fell, and all the poet's works were removed from the public libraries.

The voyage to Tomi was long and dreary, and probably it was not till the spring of A.D. 9 that Ovid arrived there. The country was bleak and desolate, the winters long and severe, with continual snow. There were frequent attacks on the town by the wild tribes surrounding it, and the inhabitants were obliged to pursue their daily work armed. The people still clung to their native tongue, which any foreigner found it necessary to learn. They were slow in assimilating civilization, and Ovid could find no congenial companions. He had never taken any interest in warfare, and his tastes had always been for the lighter side of life, with the brilliant social intercourse and elegant amusements so easily found at Rome. His spirit was crushed by the loss of all this and the cheerless nature of his surroundings, and he spent the remaining years of his life in lamenting his fate and making abject appeals for mercy to the Emperor through his wife and friends. Augustus ignored them till his death in A.D. 14, and his successor, Tiberius, was equally inexorable, with the result that Ovid was left to die in exile at Tomi in A.D. 18.

The works of Ovid fall into three groups, corresponding with the three phases of his life.

First come those written in his youth. These include

the *Amores*, three books of elegies, love poems addressed to Corinna.

Heroides, imaginary love-letters from the heroines of the legendary age to their lovers.

Ars Amatoria and its sequel, *Remedia Amoris*, humorous poems of a didactic nature, dealing licentiously with their subject, of which they show great knowledge.

De Medicamine Faciei, a poem on woman's dress.

Medea, a tragedy not extant, but ascribed to Ovid by ancient writers, as well as other poems which have not come down to us.

The second group includes the works of his maturity, completed before his banishment.

The Metamorphoses, a long poem in hexameters dealing with legends of Greek or Roman mythology from the Creation to the deification of Julius Caesar.

Fasti, six books in elegiac metre, explaining and describing the Roman calendar, each book dealing with the festivals, &c., of one month. There were to have been twelve books, but the poem was never finished, and only published after the writer's death.

The third group includes the works written in exile, which in merit fall much below the work of the previous years.

Tristia, five books.

Epistulae ex Ponto, four books.

Both these contain letters, in elegiac metre, of complaint against his fate, and appeal to the Emperor's mercy, addressed to his wife and friends.

Ibis, an abusive poem in elegiacs against an anonymous enemy at Rome.

A Getic poem in praise of Augustus, unfortunately not extant.

Halieutica, a poem on fish, left unfinished.

II. THE METAMORPHOSES

In the *Metamorphoses* Ovid makes no pretence of working out a single idea of wide human, or at least national interest—the distinguishing characteristic of the true epic. He writes in epic metre, and observes, it is true, certain technicalities of the epic style, such as the catalogue of names (ll. 205 sq.) in this book, but the link which binds the stories together is nothing greater than the introduction of a transformation of some kind, not by any means always that of the hero of the story. It is easily seen that the mechanical nature of such a link gave the poet a very wide sphere of material, allowing him to draw upon the legends and history of all nations. Transformations had always played a great part in the legends of various countries, and in none a greater than in those of Greece. The very abundance of material was the greatest difficulty before the writer. The old stories of mythology had been taken as subjects so often by poets that for some years before Ovid there had been a general feeling that this ground was already exhausted, and incapable of yielding further fruit. Ovid, however, attacked the task undismayed, and, thanks to his wonderful gift as a raconteur, his rich imagination, and the light ease of his verse, succeeded so well that his poem became the bearer of the old myths to the Middle Ages. Nor did his influence stop there. In spite of the revival of classical learning, which led scholars and poets back behind Ovid to his great predecessors, the *Metamorphoses* has kept its hold on the imagination of succeeding centuries even up to our own day, and traces of its influence may still be seen in such poets as William Morris and Swinburne.

It is not possible to tell exactly how much Ovid owed to his predecessors. In early Alexandrine times a poet Boios wrote a poem Ὀρνιθογονία, under the name of a fictitious Delphic

poetess, in which he described the origin of various birds from men. In the Alexandrine period Nicander of Colophon—the second century B.C.—wrote five books of Transformations, Ἑτεροιούμενα, in hexameters. They are not extant, but Antoninus Liberalis, who was a contemporary of Nicander, tells the story of them. Another Greek poet who dealt with the subject was Parthenios of Nicaea, the writer of a poem called *Metamorphoses*, who lived in Rome during the first century B.C., and had considerable influence in literary circles. It is probable that Ovid owed something to both the last named writers, though, as their works do not seem to have possessed any great merit, possibly very little. Indebtedness to the great Greeks, especially Homer and Euripides, he could not escape. But even in the stories they had handled the originality of Ovid's treatment is striking. For instance, in this book we have the story of Pentheus, which forms the subject of the *Bacchae* of Euripides. The story told by Acoetes of the deceit practised upon Bacchus by the Tyrrhenian sailors, and their consequent transformation into dolphins, has no place in the play of Euripides. It is told also in the *Fables* of Hyginus; and both Hyginus and Ovid probably drew upon the *Homeric Hymn to Dionysus* which contains it. In Euripides Pentheus sets out for Cithaeron with Dionysus as his guide, and is disguised as a woman, intending to spy upon the Bacchanals. His death is reported by a messenger, and again Ovid differs in various details; for instance, Agave in her Bacchic frenzy thinks her son a wild boar, whereas, in Euripides, she believes it is a lion she has killed. In Euripides, too, the Bacchanals are summoned to the spot where Pentheus lies hid by a call from Dionysus, who, in Ovid, does not appear personally in the death-scene. The changes Ovid makes, it need hardly be said, are not always improvements, but they give the novelty necessary for winning the interest of his audience, and stamp his work with a character of its own.

This, too, is enriched by a countless store of similes. It is hardly possible to turn a page of the poem without finding some apt simile or metaphor, expressed in vivid and graceful language, and often showing a deep interest in and knowledge of nature. To the training in rhetoric, which formed the chief part of the education of Roman youth in his day, he owed, besides the greatest of his faults, an unfailing variety of expression, which, though leading him at times into wearisome redundance, yet, on the whole, enabled him to escape the monotony which sometimes descended upon the easy regularity of his verse. For examples of this variety in the expression of the same fact we have in this book ll. 50 and 145, both describing the midday hour, and also the descriptions of the two caves, that of the dragon, ll. 28 sq., and that sacred to Diana, ll. 155 sqq. In his descriptions of nature Ovid is almost always at his best, and his pictures are vivid both in form and colour. He chooses to represent the Arcadian side of nature, cool groves and caves with trickling water—it is interesting to notice how large a part is played by water in his descriptions—rather than her terrible side. He paints in luminous colours, and in fact idealizes the natural world; but this is in accordance with his general determination to regard nothing as serious, and the life he describes is surrounded by the same unreal, artificial atmosphere.

The poet's greatest gift of all, in which he has never been surpassed, is his power of narrative. Although, over and over again, the stories he tells have the same theme, he still succeeds in chaining the interest of his reader, and exciting his sympathy, pity, admiration, or, at lowest, his curiosity as to the end. For characterization he cares little; his heroes and heroines, gods and goddesses, are modelled on the gay dwellers in his own world, and have but little to distinguish them from each other. But the action of his stories is quick and vigorous, and the versification is light, rapid, and equable.

In the third book Ovid is at his best in the stories of Actaeon and Pentheus, and in the episode of Acoetes. The story of Narcissus and Echo, beautiful as parts of it are, is marred by the fatal quibbling which Ovid cannot resist from putting on the lips of the former as he soliloquizes over his love. But the story of Cadmus and the founding of Thebes is strong and stirring throughout. In other books may be mentioned the stories of Phaethon, Ceres and Proserpina, Pygmalion, Ceyx and Alcyone, but so many might be chosen for different charms that it is difficult to select any specially.

Another of the most striking merits of the *Metamorphoses* is the ingenuity Ovid shows in passing from one story to another, and in the working out of the details of the transformations. The ease with which he overcomes the difficulty of weaving together such a multitude of tales with but the scantiest thread is well-nigh miraculous. He shows signs but rarely of any difficulty in introducing a story, and instead of being cumbered with the number of legends at his command, repeatedly gives evidence of still greater stores of knowledge unused, by mentioning characters and stories only to pass them over. The method of transition is manifold. Sometimes the order is merely chronological, as, in this book, the various stories tell the fates of the descendants of Cadmus. Again, a relationship between a character of one story and that of another may be the link, as, here, Cadmus is sent out to search for his sister Europa, whose tale was told in the preceding book; or the hero or heroine of one story may tell a tale, as when Venus tells Adonis the legend of Atalanta; the mention of a place or an absent person may suggest a new story, or sometimes a tale ending with a certain transformation may lead to another containing one of the same kind.

In describing the actual transformations Ovid delights in the appropriate change of the human features into those of the animal or inanimate object in question. For instance in

Book IV, where Atlas is transformed into a mountain, his beard and hair become woods, his shoulders and arms ridges, his head the peak of the mountain, and his bones rock. Not only the physical, but also the mental attributes of the victims are changed, as, in this book, Actaeon is given the timidity, as well as the speed, of a stag.

Though Ovid's poetry is practically without moral feeling, and contains no depth of passion, he must be granted the possession of shrewd insight into the lighter affections and emotions of human beings. His gods and goddesses are generally less worthy of admiration than his human characters, and their actions are dictated by selfishness, jealousy, or the desire of revenge. His men and women we find actuated by the motives at work in the world both then and now, Pentheus by obstinacy and contempt of unseen powers, Narcissus by self-love, Phaethon by ambition, Pygmalion by idolatry of the object created by his own art; on the side of worthier feelings, Perseus by knight-errantry, Philemon and Baucis by hospitality, Ceyx and Alcyone by faithful love.

These, then, are Ovid's claims to fame, but unfortunately we cannot stop here. It is a common belief that every virtue carries with it a corresponding vice, and in no case do faults resulting from good qualities stand out more clearly than in the poetry of Ovid. To begin with, his fertile fancy and readiness of expression lead him into the pitfall of needless and sometimes even repulsive repetition. He often repeats lines or half-lines which have caught his fancy, e. g. III, ll. 23 and 502, and even more than that, draws out a description or an idea long after the point has been reached. Thus in this book he cannot cease emphasizing the strangeness of a situation in which both lover and loved are one, cf. ll. 425 sqq. Narcissus indeed alienates our sympathy by the evident interest he takes in the analysis of his own novel feelings and position. This fault brought down upon the poet the censure of the

Roman critics Seneca and Quintilian. The former[1] says, 'nescit quod bene cessit relinquere'; and Quintilian[2] calls him 'nimium amator ingenii sui'; and again,[3] says, 'Ovidii Medea videtur mihi ostendere quantum ille vir praestare potuerit, si ingenio suo imperare quam indulgere maluisset.' Closely allied to this fault is another, even more annoying to the reader. This is Ovid's fondness for playing on words and turns of expression. Seneca,[4] again, criticized this failing in words that can never be separated from any criticism of the poet: 'poetarum ingeniosissimus, . . . nisi tantum impetum ingenii et materiae ad pueriles ineptias reduxisset.' Allowance may be made for the fact that in Rome, at all times, the habit of punning was regarded with toleration if not with admiration, but nevertheless, every reader of modern times, as he listens to the soliloquy of Narcissus, is likely to agree with the following words of Dryden in his *Preface to the Fables*.

'Would any man, who is ready to die for love, describe his passion like Narcissus? Would he think of "inopem me copia fecit", and a dozen more of such expressions, poured on the neck of one another, and signifying all the same thing? If this were wit, was this a time to be witty, when the poor wretch was in the agony of death. . . . On these occasions the poet should endeavour to raise pity, but instead of this Ovid is tickling you with a laugh.'

For the habit of punning in moments of danger or death we might support Ovid by the practice of no less a poet than Shakespeare, noticeably in the death-bed scene of John of Gaunt in Richard II, but there the speech is not drawn out to the same extent as in this instance of Narcissus. Both this fault and the preceding one of redundance were due in the main to the same cause, the preponderance given to rhetoric in Roman education.[5]

[1] *Contr.* ix. 5. 28. 17. [2] x. 1. 88. [3] x. 1. 98.
[4] *Nat. Quaest.* iii. 27. 13. [5] Cf. following section.

Ovid's language is chiefly remarkable for its clearness and directness. He expresses his thoughts with a simplicity which is, however, the result of deliberate art. His metre is flowing and graceful, though it never attains the majesty of so many of Vergil's hexameters. As he avails himself but little of irregularities, at times his verse becomes monotonous, but this monotony never lasts long, nor does it recur frequently, and Ovid is clearly a master of the instrument by which he expresses himself.

After his banishment Ovid, in a letter from Tomi,[1] begged indulgence for the *Metamorphoses* on the ground that the last touch was missing. This could not have been more than the alteration, or perhaps addition, of a few details, and possibly the removal of some weaknesses. The latter is unlikely, because Ovid perceived his faults and, what is more, loved them, as is shown by the story of the three lines, chosen respectively by his friends and himself for destruction and preservation out of the whole poem, which, on comparison, proved to be the same three.

III. THE INFLUENCE OF RHETORIC ON ROMAN POETRY

WITH SPECIAL REFERENCE

i. To Ovid in the Metamorphoses

In the primitive life of a nation, as can be seen from the habits of savage tribes in our own day, poetry and rhetoric are one. If a man has anything to tell the members of his tribe, he puts his words into a poetical or rhythmical form, as being the one best calculated to win and hold his listeners' attention and to commend his ideas to them. It is only as civilization develops that prose becomes the vehicle of oratory, and even

[1] *Tristia*, i. 7. 35-40.

then it retains many of the characteristics of poetry. This is only natural, as the objects of oratory and poetry are to some extent the same. The aim of the poet, as of the orator, is 'to teach, to charm, to move'—*docet*, *delectat*, *adficit*—and to achieve this, certain methods of arranging words and thoughts are legitimately practised in order to give variety and emphasis.

It is obvious that, as oratory must always play a part in human life, poetry, of which the aim is to represent that life truly and pleasingly, must show the influence of the rules of the art in at least all scenes which portray public speaking or impassioned private pleading. It is only when rhetoric, the science as opposed to the practice of eloquence, begins to outweigh and thrust aside oratory, that this inevitable influence on poetry becomes noticeable through the faults it produces. As long as the object of public speaking is some definite practical result, rhetoric keeps its place as the servant both of the orator and of the poet, enabling them to attain the effect desired in the best way. Thus certain characteristics of rhetoric are found even in the best poetry; for instance, a careful and deliberate arrangement and building up of arguments or of the details of a situation in order to lead up to the point in view; inversion of the natural order of words or repetition, to impress that point on the mind of the hearer or reader; apostrophe, exclamation, questions expecting no answer;—the aim being to give variety and to avoid a slackening of interest.

The Roman character and language were peculiarly fitted for oratory, and though it was never the delight of all classes of men, as in Greece, it became the practical object of education and the necessary equipment of all public men. Dignity, power, and logical precision were the main features of the Roman character, and therefore of the Roman language, and these are the mainsprings of oratory. The study of rhetoric was practised at Rome in early times, and only received a fresh impulse from the influx of Greek rhetoricians in the

second century B.C. By degrees schools of rhetoric were established, and it became the regular custom for young men to attend them on leaving the *ludus litterarum*. Thus both poets and orators received exactly the same education, the object of which was oratory, not poetry. It was when the schools of rhetoric degenerated into schools of declamation, through the stifling of free speech under the Empire, that poetry began to suffer from the affectations and artificiality which finally made it little more than rhetoric in verse.

Roman tragedy was always to a great extent rhetorical, full of stately declamations, figures of speech, and moral maxims. Of the early tragedians Accius, 170–86 B.C., shows this influence most clearly. 'Aiunt Accium interrogatum, cur causas non ageret, cum apud eum in tragoediis tanta vis esset optime respondendi, hanc reddidisse rationem, quod illic ea diceret quae ipse vellet, in foro dicturi adversarii essent quae minime vellet.'[1] Of the late tragedy Seneca is the chief writer, and we shall see that his works are rhetoric rather than poetry.

During the years 150–40 B.C. Rome was fully occupied with military and political affairs. Therefore oratory was of the greatest importance and practical use, and for this reason reached its highest point of achievement at this time. The Asiatic school of oratory, which made display its main object, and was characterized by diffuseness and bombast, though pruned of its faults and used brilliantly by Cicero, was adopted by his successors with bad results, just as the successors of Vergil and Horace may be said to have adopted as their model the Alexandrine type of poetry, with its remoteness from life and cumbrous learning. But during Cicero's lifetime (and even later) eloquence was at its best, and, side by side with it, poetry in the hands of Lucretius, Catullus, Vergil, and Horace, showed no signs of any evil effects from the influence of the former.

[1] Quintil. v. 13. 43.

Lucretius needed the help of rhetoric in the arrangement and telling presentment of his arguments and the enlivenment of his subject ; Catullus's poetry contained the eloquence of early times when it was still the natural expression of thought. Vergil's style was essentially artificial, and derived much effect from striking and unusual arrangement of words, but his genius was too great to allow him to sink into the empty brilliance and artificiality of later poets. He availed himself of rhetorical devices to give force and colour to his pictures, but avoided the defects, which at that time had gained no hold upon oratory. His rhetorical power is seen most clearly in the council of the gods in Book X of the *Aeneid*, in the speeches of Venus and Juno, and also in the speeches of Drances and Turnus in the council of the Latins in Book XI. Horace, though showing glimpses of rhetorical glitter in the *Odes*, yet escaped any evil influence, and drove his points home by the aid of his own *curiosa felicitas* rather than by any strained or unnatural order of words and ideas.

With the accession of Augustus, however, the equal rule of poetry and oratory, with rhetoric serving both faithfully, ends. Under the Emperors public speaking lost its practical object of serving the public good (there was no need to influence the feelings of the people in favour of a course of action already inevitable by the will of the Emperor) and degenerated into rhetoric. It was no longer a man's object to say something in the best possible manner in order to win the consent of his listeners, but to make the obvious remarks in as brilliant a style as possible. Rhetoric became therefore the master instead of the servant ; the schools of rhetoric became schools of declamation, and this change was bound to react upon the work of the poets trained in the schools. There were two classes of *declamationes*—*suasoriae*, dealing with abstract or philosophic subjects, and *controversiae*, dealing usually with some judicial point or case. They were also either *tractatae*,

suggested and controlled by the master, or *coloratae*, invented by the scholar and treated independently. The great fault lay in the subjects chosen and the methods of treatment. A striking situation was taken as subject, and developed, with characters attached, instead of the study of a character and its actions in certain situations. The subjects were generally far-fetched and unreal, e. g. *gemini languentes*, a fictitious case in which two twins were ill, and it was necessary to sacrifice the life of one to save the other. The father did so, and was accused of murder by the mother. As a result of this method the pupils, who were young and knew nothing of life, represented their characters as speaking and acting falsely. Then when they were afterwards called upon as poets to represent human life, they portrayed characters as they had invented them or seen them invented by others in the schools, instead of looking around them and describing what they saw. This alone led to emptiness and unreality, and these evils were increased by the continuous effort after emphasis and brilliancy. As there was nothing new to be said, all labour was spent on saying old things in a new way, and this characteristic—of some point of view or moral maxim expressed in a strange and, if possible, epigrammatic form—to which the Romans gave the name *sententia*, is seen in all the Latin poetry that dates from this time. Further, in order to keep the interest of the audience—a difficult matter for a subject with very little in it to appeal to any one—speakers and writers indulged in such devices as puns, conceits, antithesis, and paradox.

Ovid is the forerunner of the Silver Age,[1] and already shows the pernicious influence of rhetoric. Also by his own great

[1] 'Nisard calls Ovid the "Euripides" as contrasted with Vergil, the "Sophocles" of Roman poetry, and regarding him as a greater master of language and rhythm than of thought and fancy, styles him the inaugurator and leader of a new school, "chef de l'école facile, l'école de l'esprit des mots," *Études*, vol. i, p. 48.'—North Pinder, *Lesser Known Latin Poets*, p. 185.

influence on succeeding poets he helped to speed poetry on the downward path of rhetoric. He is frequently quoted by Quintilian, which alone shows his influence in the schools at that time. The effects of his rhetorical training are seen clearly in the *Heroides*, the love-letters of legendary heroines, which are rhetorical throughout, in their endeavour to make their appeal as powerful as may be. But in the *Metamorphoses* also, and in no book more than the third, the faults due to this influence are many. It is clearly visible in the speeches or soliloquies put into the mouths of characters who are labouring under great emotion, in which, instead of giving vent to their feelings, they spend their time in analysing and describing those feelings to the onlooker, an action entirely inconsistent with and disproved by life. Moreover, they do not even describe those feelings in simple language, but pause to adorn it with airy conceits, metaphors, paradoxes, and telling contrasts. The speech of Narcissus in Book iii is perhaps the most striking example of this, and the result is the estrangement of our sympathy from the victim of an emotion which appears so little painful. The harangue of Pentheus to his people later in the book is again full of rhetorical devices, especially antithesis, but, on the other hand, is much more natural and full of power, and bears out rather the good than the bad influence of rhetoric, in the strong arguments and the forcible arrangement of them. The same good influence may also be seen in the appeal of Phoebus to Phaethon in Book ii. But on the whole the bad influence predominates. Other instances of speeches belying nature occur. Inachus,[1] upon discovering Io transformed into a heifer, is able in the midst of his grief to dwell upon the contrast between her present state and her past, and to point out that she can now only answer him by lowing. Worse than this is the case of Hercules,[2] who,

[1] *Met.* i. 651. [2] *Met.* ix. 176.

though writhing in agony from the poisoned robe, is able in a speech of thirty lines to enumerate all his achievements, and even to point out the fact that it is a strange foe by whom he is conquered, against whom neither valour nor weapons can avail. The speeches of Ajax and Ulysses at the beginning of Book xiii are, as we should expect, full of rhetoric, and Seneca tells us that Ovid borrowed many of his ideas in this scene from M. Porcius Latro, the rhetorician, who composed a declamation 'Armorum Iudicium' on this subject, and mentions l. 121 as an instance, 'arma viri fortis medios mittantur in hostes,' Latro's line being 'mittamus arma in hostes et petamus'. That sometimes the endeavour for effect produces a result comic rather than pathetic is seen throughout the speech of Narcissus, and again when Cadmus,[1] changing into a serpent, beseeches Harmonia to touch him while there is still anything left of him; Harmonia's dismay, too, upon finding that what is happening rouses a far greater inclination to laugh than to weep.

Repetition used for the sake of emphasis is also visible, with frequently bad effects, e. g. where Ovid says in three different ways that a wood throws its shade over the water,[2] and where the gruesome result of flaying is expressed in three lines and as many different ways.[3]

For the rest, instances of plays on words, conceits, paradoxes, antitheses, sententiae, abound throughout the poem; witness the following (*a*) puns and conceits, cf. xiii. 550 'non oblita animorum, annorum oblita suorum'; iii. 425 'se cupit imprudens, et qui probat, ipse probatur'; v. 546 'ille sibi ablatus fulvis amicitur ab alis'; vi. 385 'quid me mihi detrahis?'; (*b*) paradox or oxymoron, cf. iii. 466 'inopem me copia fecit'; vii. 339 'ut quaeque pia est, hortatibus

[1] *Met.* iv. 583–5. [2] *Met.* v. 390.
[3] *Met.* vi. 389–91.

impia prima est'; xi. 127 'divesque miserque'; (*c*) antithesis, iii. 545–7; vii. 486–7; (*d*) sententiae, iii. 135–7:

'sed scilicet ultima semper
exspectanda dies homini, dicique beatus
ante obitum nemo supremaque funera debet';

ix. 5, 6:

'nec tam
turpe fuit vinci, quam contendisse decorum est;
magnaque dat nobis tantus solacia victor.'

In Ovid, therefore, we find all the faults resulting from the rhetorical training of the Roman of his day, and it is a striking proof of his genius that in spite of these faults his powers of narrative and description, and the brightness and ease of his verse, have placed him among the ranks of the great Roman poets in the estimation of succeeding centuries.

ii. To the Successors of Ovid.

The poets who followed Ovid unfortunately did not possess his atoning qualities, and after his time the decline of poetry was rapid. This was largely due to the tyranny practised by the Emperors[1]—especially Nero and Domitian—who suppressed all independence of thought in oratory and literature. Also the practice of *recitatio* (the reading aloud by poets of their poems to a carefully chosen audience), which was in vogue even in Ovid's time and which never afterwards lost favour, led still further to all manner of meretricious devices—undue emphasis, artificial modes of expression, and false proportion of parts.

Lucan was brought up in the schools of rhetoric, and the faults of the system are clearly visible in his *Pharsalia*. His speeches are too numerous, full of declamation, with frequent apostrophes and exclamations, though they generally possess a fire and vigour which to some extent counteract their

[1] Cf. the case of Cremutius Cordus. Tacitus, *Annals*, iv. 34–5.

blemishes. He shows Ovid's failing of not knowing where to stop, and often becomes wearisome through multiplicity of detail. Quintilian[1] calls him a model for orators rather than for poets, 'Lucanus ardens et concitatus et sententiis clarissimus, et, ut dicam quod sentio, magis oratoribus quam poetis imitandus.' His rhetoric is perhaps at its best in the speech of Cato when he refuses to consult the oracle of Ammon, but it is more often at its worst, as in the description of the battle at the end of Book iii, with its unnecessary details, forced expressions, and false sentiment, e. g. the death of the father, who, to join his son, killed in the fight, first stabs himself, and then leaps into the sea. Book vii is full of rhetoric, especially in the respective harangues of Caesar and Pompey to their soldiers, with the rhetorical climax of the latter :

> '. . . cum prole et coniuge supplex,
> imperii salva si maiestate liceret,
> volverer ante pedes.'

Even more of a slave to rhetoric than Lucan was Seneca, the poet and philosopher, who was trained in rhetoric by his father, and himself became a brilliant pleader. His qualities were akin to those of Ovid, whom he admired and followed closely. He had Ovid's ingenuity, wit, and readiness of epigram, but he had also his habit of tedious repetition and fondness for forced conceits, without the same redeeming genius for descriptive narrative. The influence of rhetoric is clearly seen in his tragedies, which are full of declamation and exaggeration, and altogether devoid of vitality. His characters have no life, but are mere marionettes, into whose mouths he puts rhetorical harangues and detailed descriptions. They are not living men and women, but the stock characters of the schools. It is only necessary to compare his tragedies with their Greek originals to see how far removed they are from the facts of life

[1] x. 1. 90.

and from all lofty and refined feeling. Of them all his *Oedipus* shows these failings most, as in the rhetorical discussion between Creon and Oedipus upon the necessity of enduring some evils of which the remedies are still more shameful. All the characters are debased and falsified, and none more clearly so than his Antigone, who reveals her character by long rhetorical discussions, instead of, as in Sophocles, rather by actions than by words.

The same faults of bombastic declamation, exaggeration, and repetition are found in the works of Persius, and are aggravated by an obscurity and vagueness of style which make the deciphering of his meaning a work of time and patience. This obscurity is caused chiefly by the boldness of his figures and his unnatural combinations of words and thoughts. The one redeeming point of his work is its moral earnestness. He was a follower of the Stoic philosophy, and it is the influence of that alone which curbs the emptiness and verbosity of his style.

It is interesting and pleasant to notice here a poet who succeeded in keeping free from the contaminating influence of rhetoric. Phaedrus in his *Fables* has a style both clear and simple and entirely free from bombastic diction. The only other writer of whom this can be said from this time is Petronius Arbiter, whose *Cena Trimalchionis*, probably written in the time of Nero, is remarkable for its faithfulness to life, and its simple and natural style, with no false glitter of rhetoric or stilted harangues.

The *Argonautica* of Valerius Flaccus is again entirely under the influence of rhetoric, and though showing considerable vivacity and poetical power, is made obscure and sometimes tedious by the complicated figures, too lengthy treatment, and artificial diction. The same faults, with almost nothing to redeem them, are seen in the author of the *Ilias Latina* and in Silius Italicus, who, whilst imitating Vergil

throughout, and also Horace, Ovid, and Lucan, continues to render every subject he touches monotonous and devoid of life.

Statius, a writer of real poetic gift, was, however, not strong enough to resist the prevailing influence of the time in which he lived, and in the midst of real thought and true feeling we find artificial maxims and false sentiment, whilst often his meaning, valuable in itself, is buried beneath rhetorical mannerisms. This is seen most clearly in the *Thebaid*, with its descriptions of battles, military preparations, and declamatory speeches, but in all his works there is the same effort to attain elegance, and the same boldness of figures.

Rhetorical traits are found, but occur naturally from the character of his poetry, in the work of Martial, and the effect of his rhetoric is to add brilliance and point to the ready wit and vigour of his epigrams.

In Juvenal's work the influence of an early training in rhetoric is definite and great. In the schools he, as every one else, formed certain false ideas of the characters and actions of human beings. On turning from the practice of rhetoric to the study of life, instead of throwing these false impressions aside and representing the world as it was, Juvenal carried the pictures of the schools into his work, thereby spoiling much of its truth and effect. His characters are literary types, not living individuals. In the Prologue of his work he satirizes the schools and their training, and was probably fully alive to the harm he had received. For all that, he was powerless to escape the effects, and possibly the original opposition of his own style to that cultivated in the schools made these effects the more disastrous. He became diffuse where he should have been brief; where some description or explanation needed drawing out, he obscured his meaning by artificial brevity. One of his most patent faults is exaggeration. He paints the vices of Rome in the most glaring colours possible,

and by so doing often over-reaches himself. The sting of satire lies in its truth, and much of Juvenal's most powerful indignation is wasted because he paints his picture in colours too dark. However, in much of his later work the rhetoric is less tawdry and the result more powerful. His training may be seen also in his habit of definitely taking a subject for each satire and in the regular development of the same.

During the later Empire rhetoric kept its hold upon poetry, which was by this time little more than versified declamation.

In conclusion, the relation of rhetoric to poetry may be summarized thus. While the life of a nation is primitive, and its civilization rude, rhetoric is united to poetry in form and purpose. As the national life grows from childhood to its prime, oratory becomes a powerful and independent factor in the state; rhetoric thereby attains an existence apart from poetry, with its own objects and methods of achieving them. There is still, however, ground on which its territory overlaps that of poetry, and through this it retains a slight and legitimate influence over the latter. After the nation's highest power has been reached, and it begins to decline, rhetoric oversteps its limits, encroaching gradually more and more on the realm of poetry, till finally the presence or absence of metrical form is practically the only distinction between the two. It is the victory of the false over the true, of shadow over reality, of sentiment over action, which is always seen to be symptomatic of the decline of greatness, whether in the history of the deeds or of the thought of a nation.

L'Envoi

Orba parente suo quicumque volumina tangis,
  his saltem vestra detur in Urbe locus.
quoque magis faveas, haec non sunt edita ab ipso
  sed quasi de domini funere rapta sui.
quicquid in his igitur vitii rude carmen habebit,
  emendaturus, si licuisset, eram.

Trist. i. 7. 35–40.

P. OVIDI NASONIS METAMORPHOSEON

LIBER TERTIUS

Iamque deus posita fallacis imagine tauri
se confessus erat Dictaeaque rura tenebat,
cum pater ignarus Cadmo perquirere raptam
imperat, et poenam, si non invenerit, addit
exsilium, facto pius et sceleratus eodem.
orbe pererrato (quis enim deprendere possit
furta Iovis?) profugus patriamque iramque parentis
vitat Agenorides, Phoebique oracula supplex
consulit et, quae sit tellus habitanda, requirit.
'bos tibi,' Phoebus ait, 'solis occurret in arvis,
nullum passa iugum, curvique immunis aratri:
hac duce carpe vias, et, qua requieverit herba,
moenia fac condas, Boeotiaque illa vocato.'
vix bene Castalio Cadmus descenderat antro,
incustoditam lente videt ire iuvencam,
nullum servitii signum cervice gerentem:
subsequitur pressoque legit vestigia gressu,
auctoremque viae Phoebum taciturnus adorat.
iam vada Cephisi Panopesque evaserat arva:
bos stetit, et tollens speciosam cornibus altis
ad caelum frontem mugitibus impulit auras;
atque ita respiciens comites sua terga sequentes
procubuit, teneraque latus submisit in herba.

Cadmus agit grates, peregrinaeque oscula terrae
figit et ignotos montes agrosque salutat.
sacra Iovi facturus erat: iubet ire ministros
et petere e vivis libandas fontibus undas.
  Silva vetus stabat nulla violata securi,
et specus in medio virgis ac vimine densus,
efficiens humilem lapidum compagibus arcum,
uberibus fecundus aquis, ubi conditus antro
Martius anguis erat cristis praesignis et auro;
igne micant oculi, corpus tumet omne veneno,
tresque micant linguae, triplici stant ordine dentes.
quem postquam Tyria lucum de gente profecti
infausto tetigere gradu, demissaque in undas
urna dedit sonitum, longo caput extulit antro
caeruleus serpens horrendaque sibila misit.
effluxere urnae manibus, sanguisque relinquit
corpus, et attonitos subitus tremor occupat artus.
ille volubilibus squamosos nexibus orbes
torquet et immensos saltu sinuatur in arcus,
ac media plus parte leves erectus in auras
despicit omne nemus, tantoque est corpore, quanto
si totum spectes, geminas qui separat Arctos.
nec mora, Phoenicas, sive illi tela parabant,
sive fugam, sive ipse timor prohibebat utrumque,
occupat hos morsu, longis complexibus illos;
hos necat adflati funesta tabe veneni.
fecerat exiguas iam sol altissimus umbras:
quae mora sit sociis, miratur Agenore natus,
vestigatque viros. tegumen derepta leoni
pellis erat; telum splendenti lancea ferro,
et iaculum, teloque animus praestantior omni.
ut nemus intravit letataque corpora vidit
victoremque supra spatiosi tergoris hostem
tristia sanguinea lambentem vulnera lingua,

'aut ultor vestrae, fidissima corpora, mortis
aut comes,' inquit, 'ero.' dixit, dextraque molarem
sustulit et magnum magno conamine misit.
illius impulsu cum turribus ardua celsis
moenia mota forent: serpens sine vulnere mansit,
loricaeque modo squamis defensus et atrae
duritia pellis validos cute reppulit ictus.
at non duritia iaculum quoque vicit eadem:
quod medio lentae spinae curvamine fixum
constitit, et totum descendit in ilia ferrum.
ille dolore ferox caput in sua terga retorsit
vulneraque adspexit fixumque hastile momordit,
idque, ubi vi multa partem labefecit in omnem,
vix tergo eripuit; ferrum tamen ossibus haesit.
tum vero postquam solitas accessit ad iras
causa recens, plenis tumuerunt guttura venis,
spumaque pestiferos circumfluit albida rictus,
terraque rasa sonat squamis, quique halitus exit
ore niger Stygio, vitiatas inficit auras.
ipse modo immensum spiris facientibus orbem
cingitur, interdum longa trabe rectior adstat,
impete nunc vasto, ceu concitus imbribus amnis,
fertur, et obstantes proturbat pectore silvas.
cedit Agenorides paulum spolioque leonis
sustinet incursus instantiaque ora retardat
cuspide praetenta: furit ille, et inania duro
vulnera dat ferro figitque in acumine dentes.
iamque venenifero sanguis manare palato
coeperat et virides adspergine tinxerat herbas:
sed leve vulnus erat, quia se retrahebat ab ictu,
laesaque colla dabat retro plagamque sedere
cedendo arcebat nec longius ire sinebat,
donec Agenorides coniectum in guttura ferrum
usque sequens pressit, dum retro quercus eunti

obstitit, et fixa est pariter cum robore cervix.
pondere serpentis curvata est arbor, et imae
parte flagellari gemuit sua robora caudae.
dum spatium victor victi considerat hostis,
vox subito audita est; neque erat cognoscere promptum
unde, sed audita est: 'quid, Agenore nate, peremptum
serpentem spectas? et tu spectabere serpens.'

Ille diu pavidus pariter cum mente colorem
perdiderat, gelidoque comae terrore rigebant.
ecce viri fautrix superas delapsa per auras
Pallas adest, motaeque iubet supponere terrae
vipereos dentes, populi incrementa futuri.
paret et, ut presso sulcum patefecit aratro,
spargit humi iussos, mortalia semina, dentes.
inde (fide maius) glaebae coepere moveri,
primaque de sulcis acies apparuit hastae,
tegmina mox capitum picto nutantia cono;
mox umeri pectusque onerataque bracchia telis
exsistunt, crescitque seges clipeata virorum.
sic ubi tolluntur festis aulaea theatris,
surgere signa solent primumque ostendere vultus,
cetera paulatim, placidoque educta tenore
tota patent imoque pedes in margine ponunt.
territus hoste novo Cadmus capere arma parabat:
'ne cape' de populo, quem terra creaverat, unus
exclamat, 'nec te civilibus insere bellis.'
atque ita terrigenis rigido de fratribus unum
comminus ense ferit; iaculo cadit eminus ipse.
hic quoque, qui leto dederat, non longius illo
vivit, et exspirat modo quas acceperat auras.
exemploque pari furit omnis turba, suoque
Marte cadunt subiti per mutua vulnera fratres.
iamque brevis vitae spatium sortita iuventus
sanguineam tepido plangebat pectore matrem,

quinque superstitibus, quorum fuit unus Echion.
is sua iecit humi monitu Tritonidis arma,
fraternaeque fidem pacis petiitque deditque.
hos operis comites habuit Sidonius hospes,
cum posuit iussam Phoebeis sortibus urbem.
  Iam stabant Thebae: poteras iam, Cadme, videri
exsilio felix: soceri tibi Marsque Venusque
contigerant. huc adde genus de coniuge tanta,
tot natos natasque et pignora cara nepotes,
hos quoque iam iuvenes. sed scilicet ultima semper
exspectanda dies homini est, dicique beatus
ante obitum nemo supremaque funera debet.
  Prima nepos inter res tot tibi, Cadme, secundas
causa fuit luctus, alienaque cornua fronti
addita, vosque canes satiatae sanguine erili.
at bene si quaeras, fortunae crimen in illo,
non scelus invenies: quod enim scelus error habebat?
mons erat infectus variarum caede ferarum;
iamque dies medius rerum contraxerat umbras
et sol ex aequo meta distabat utraque,
cum iuvenis placido per devia lustra vagantes
participes operum compellat Hyantius ore:
'lina madent, comites, ferrumque cruore ferarum,
fortunaeque dies habuit satis. altera lucem
cum croceis invecta rotis Aurora reducet,
propositum repetemus opus; nunc Phoebus utraque
distat idem terra finditque vaporibus arva.
sistite opus praesens nodosaque tollite lina.'
iussa viri faciunt intermittuntque laborem.
vallis erat, piceis et acuta densa cupressu,
nomine Gargaphie, succinctae sacra Dianae,
cuius in extremo est antrum nemorale recessu,
arte laboratum nulla: simulaverat artem
ingenio natura suo; nam pumice vivo

et levibus tofis nativum duxerat arcum.
fons sonat a dextra, tenui perlucidus unda,
margine gramineo patulos succinctus hiatus.
hic dea silvarum venatu fessa solebat
virgineos artus liquido perfundere rore.
quo postquam subiit, nympharum tradidit uni
armigerae iaculum pharetramque arcusque retentos.
altera depositae subiecit bracchia pallae,
vincla duae pedibus demunt; nam doctior illis
Ismenis Crocale sparsos per colla capillos
colligit in nodum, quamvis erat ipsa solutis.
excipiunt laticem Nepheleque Hyaleque Rhanisque
et Psecas et Phiale funduntque capacibus urnis.
dumque ibi perluitur solita Titania lympha,
ecce nepos Cadmi, dilata parte laborum,
per nemus ignotum non certis passibus errans
pervenit in lucum: sic illum fata ferebant.
qui simul intravit rorantia fontibus antra,
sicut erant, viso nudae sua pectora nymphae
percussere viro, subitisque ululatibus omne
implevere nemus, circumfusaeque Dianam
corporibus texere suis; tamen altior illis
ipsa dea est colloque tenus supereminet omnes.
qui color infectis adversi solis ab ictu
nubibus esse solet, aut purpureae aurorae,
is fuit in vultu visae sine veste Dianae.
quae quamquam comitum turba stipata suarum,
in latus obliquum tamen abstitit, oraque retro
flexit, et, ut vellet promptas habuisse sagittas,
quas habuit, sic hausit aquas vultumque virilem
perfudit, spargensque comas ultricibus undis,
addidit haec cladis praenuntia verba futurae:
'nunc tibi me posito visam velamine narres,
si poteris narrare, licet.' nec plura minata,

dat sparso capiti vivacis cornua cervi,
dat spatium collo summasque cacuminat aures,
cum pedibusque manus, cum longis bracchia mutat
cruribus et velat maculoso vellere corpus.
additus et pavor est. fugit Autonoëius heros
et se tam celerem cursu miratur in ipso.
ut vero vultus et cornua vidit in unda,
'me miserum,' dicturus erat: vox nulla secuta est.
ingemuit, vox illa fuit, lacrimaeque per ora
non sua fluxerunt: mens tantum pristina mansit.
quid faciat? repetatne domum et regalia tecta?
an lateat silvis? timor hoc, pudor impedit illud.
dum dubitat, videre canes. primique Melampus
Ichnobatesque sagax latratu signa dederunt,
Gnosius Ichnobates, Spartana gente Melampus.
inde ruunt alii rapida velocius aura,
Pamphagus et Dorceus et Oribasus, Arcades omnes,
Nebrophonusque valens et trux cum Laelape Theron
et pedibus Pterelas et naribus utilis Agre,
Hylaeusque fero nuper percussus ab apro,
deque lupo concepta Nape, pecudesque secuta
Poemenis et natis comitata Harpyia duobus,
et substricta gerens Sicyonius ilia Ladon,
et Dromas et Canache Sticteque et Tigris et Alce
et niveus Leucon et villis Asbolus atris,
praevalidusque Lacon et cursu fortis Aëllo
et Thous et Cyprio velox cum fratre Lycisce,
et nigram medio frontem distinctus ab albo
Harpalos et Melaneus hirsutaque corpore Lachne,
et patre Dictaeo sed matre Laconide nati
Labros et Agriodus, et acutae vocis Hylactor,
quosque referre mora est. ea turba cupidine praedae
per rupes scopulosque adituque carentia saxa,
quaque est difficilis, quaque est via nulla, sequuntur.

ille fugit per quae fuerat loca saepe secutus,
heu famulos fugit ipse suos. clamare libebat,
'Actaeon ego sum, dominum cognoscite vestrum!'
verba animo desunt: resonat latratibus aether.
prima Melanchaetes in tergo vulnera fecit,
proxima Therodamas; Oresitrophus haesit in armo:
(tardius exierant, sed per compendia montis
anticipata via est.) dominum retinentibus illis,
cetera turba coit confertque in corpore dentes.
iam loca vulneribus desunt: gemit ille sonumque
etsi non hominis, quem non tamen edere possit
cervus, habet, maestisque replet iuga nota querelis,
et genibus pronis supplex similisque roganti
circumfert tacitos, tamquam sua bracchia, vultus.
at comites rapidum solitis hortatibus agmen
ignari instigant, oculisque Actaeona quaerunt,
et velut absentem certatim Actaeona clamant,
(ad nomen caput ille refert) et abesse queruntur
nec capere oblatae segnem spectacula praedae.
vellet abesse quidem, sed adest; velletque videre,
non etiam sentire canum fera facta suorum.
undique circumstant, mersisque in corpore rostris
dilacerant falsi dominum sub imagine cervi.
[nec, nisi finita per plurima vulnera vita,
ira pharetratae fertur satiata Dianae.]
Rumor in ambiguo est; aliis violentior aequo
visa dea est; alii laudant dignamque severa
virginitate vocant; pars invenit utraque causas.

Narcissus.

Namque ter ad quinos unum Cephisius annos
addiderat, poteratque puer iuvenisque videri.
multi illum iuvenes, multae cupiere puellae.
sed fuit in tenera tam dura superbia forma:

nulli illum iuvenes, nullae tetigere puellae.
adspicit hunc trepidos agitantem in retia cervos
vocalis nymphe, quae nec reticere loquenti
nec prior ipsa loqui didicit, resonabilis Echo.
corpus adhuc Echo, non vox erat; et tamen usum
garrula non alium, quam nunc habet, oris habebat,
reddere de multis ut verba novissima posset.
ergo ubi Narcissum per devia rura vagantem
vidit et incaluit, sequitur vestigia furtim;
quoque magis sequitur, flamma propiore calescit,
non aliter, quam cum summis circumlita taedis
admotas rapiunt vivacia sulphura flammas.
o quotiens voluit blandis accedere dictis
et molles adhibere preces: natura repugnat,
nec sinit incipiat; sed quod sinit, illa parata est
exspectare sonos, ad quos sua verba remittat.
forte puer comitum seductus ab agmine fido
dixerat, 'ecquis adest?' et 'adest' responderat Echo.
hic stupet; utque aciem partes dimittit in omnes,
voce 'veni!' magna clamat: vocat illa vocantem.
respicit, et rursus nullo veniente, 'quid,' inquit,
'me fugis?' et totidem quot dixit verba recepit.
perstat, et alternae deceptus imagine vocis,
'huc coëamus' ait. nullique libentius umquam
responsura sono, 'coëamus' rettulit Echo,
et verbis favet ipsa suis egressaque silva
ibat ut iniceret sperato bracchia collo.
ille fugit fugiensque manus complexibus aufert.
spreta latet silvis, pudibundaque frondibus ora
protegit et solis ex illo vivit in antris.
sed tamen haeret amor crescitque dolore repulsae.
extenuant vigiles corpus miserabile curae,
adducitque cutem macies, et in aera sucus
corporis omnis abit; vox tantum atque ossa supersunt.

vox manet; ossa ferunt lapidis traxisse figuram.
[inde latet silvis nulloque in monte videtur;
omnibus auditur; sonus est, qui vivit in illa.]
fons erat illimis nitidis argenteus undis,
quem neque pastores neque pastae monte capellae
contigerant, aliudve pecus; quem nulla volucris
nec fera turbarat, nec lapsus ab arbore ramus.
gramen erat circa, quod proximus umor alebat,
silvaque sole locum passura tepescere nullo.
hic puer et studio venandi lassus et aestu
procubuit, faciemque loci fontemque secutus.
dumque sitim sedare cupit, sitis altera crevit;
dumque bibit, visae correptus imagine formae
spem sine corpore amat; corpus putat esse, quod umbra est.
astupet ipse sibi, vultuque immotus eodem
haeret, ut e Pario formatum marmore signum.
spectat humi positus geminum, sua lumina, sidus,
et dignos Baccho, dignos et Apolline crines
impubesque genas et eburnea colla decusque
oris et in niveo mixtum candore ruborem;
cunctaque miratur quibus est mirabilis ipse.
se cupit imprudens, et qui probat, ipse probatur,
dumque petit, petitur; pariterque accendit et ardet.
irrita fallaci quotiens dedit oscula fonti!
in mediis quotiens visum captantia collum
bracchia mersit aquis, nec se deprendit in illis!
quid videat, nescit; sed quod videt, uritur illo,
atque oculos idem, qui decipit, incitat error.
credule, quid frustra simulacra fugacia captas?
quod petis, est nusquam: quod amas, avertere, perdes.
ista repercussae, quam cernis, imaginis umbra est:
nil habet ista sui: tecum venitque manetque,
tecum discedet, si tu discedere possis.
non illum Cereris, non illum cura quietis

abstrahere inde potest: sed opaca fusus in herba,
spectat inexpleto mendacem lumine formam,
perque oculos perit ipse suos, paulumque levatus
ad circumstantes tendens sua bracchia silvas,
'ecquis, io silvae, crudelius' inquit 'amavit?
(scitis enim, et multis latebra opportuna fuistis)
ecquem, cum vestrae tot agantur saecula vitae,
qui sic tabuerit, longo meministis in aevo?
et placet, et video; sed quod videoque placetque
non tamen invenio: tantus tenet error amantem.
quoque magis doleam, nec nos mare separat ingens,
nec via nec montes nec clausis moenia portis:
exigua prohibemur aqua. cupit ipse teneri:
nam quotiens liquidis porreximus oscula lymphis,
hic totiens ad me resupino nititur ore.
posse putes tangi: minimum est, quod amantibus obstat.
quisquis es, huc exi! quid me, puer unice, fallis?
quove petitus abis? certe nec forma nec aetas
est mea quam fugias, et amarunt me quoque nymphae.
spem mihi nescio quam vultu promittis amico,
cumque ego porrexi tibi bracchia, porrigis ultro:
cum risi, adrides: lacrimas quoque saepe notavi
me lacrimante tuas, nutu quoque signa remittis,
et quantum motu formosi suspicor oris,
verba refers aures non pervenientia nostras.
iste ego sum! sensi, nec me mea fallit imago.
uror amore mei, flammas moveoque feroque.
quid faciam? roger, anne rogem? quid deinde rogabo?
quod cupio mecum est: inopem me copia fecit.
o utinam a nostro secedere corpore possem!
votum in amante novum, vellem, quod amamus, abesset.
iamque dolor vires adimit, nec tempora vitae
longa meae superant, primoque exstinguor in aevo.
nec mihi mors gravis est posituro morte dolores.

hic, qui diligitur, vellem diuturnior esset.
nunc duo concordes anima moriemur in una.'
dixit, et ad faciem rediit male sanus eandem
et lacrimis turbavit aquas, obscuraque moto
reddita forma lacu est; quam cum vidisset abire,
'quo refugis? remane, nec me, crudelis, amantem
desere,' clamavit, 'liceat, quod tangere non est,
adspicere, et misero praebere alimenta furori.'
dumque dolet, summa vestem deduxit ab ora
nudaque marmoreis percussit pectora palmis:
pectora traxerunt tenuem percussa ruborem,
non aliter quam poma solent, quae candida parte
parte rubent; aut ut variis solet uva racemis
ducere purpureum nondum matura colorem.
quae simul adspexit liquefacta rursus in unda,
non tulit ulterius, sed ut intabescere flavae
igne levi cerae, matutinaeque pruinae
sole tepente solent, sic attenuatus amore
liquitur, et tecto paulatim carpitur igni.
et neque iam color est mixto candore rubori,
nec vigor et vires et quae modo visa placebant;
nec corpus remanet, quondam quod amaverat Echo.
quae tamen ut vidit, quamvis irata memorque,
indoluit; quotiensque puer miserabilis 'eheu'
dixerat, haec resonis iterabat vocibus 'eheu'.
cumque suos manibus percusserat ille lacertos,
haec quoque reddebat sonitum plangoris eundem.
ultima vox solitam fuit haec spectantis in undam.
'heu frustra dilecte puer!' totidemque remisit
verba locus; dictoque vale, 'vale' inquit et Echo.
ille caput viridi fessum submisit in herba,
lumina mors clausit domini mirantia formam.
tum quoque se, postquam est inferna sede receptus,
in Stygia spectabat aqua. planxere sorores

Naiades et sectos fratri imposuere capillos.
planxerunt Dryades: plangentibus adsonat Echo.
iamque rogum quassasque faces feretrumque parabant:
nusquam corpus erat; croceum pro corpore florem
inveniunt, foliis medium cingentibus albis.

Cognita res meritam vati per Achaiadas urbes
attulerat famam, nomenque erat auguris ingens.
spernit Echionides tamen hunc ex omnibus unus
contemptor superum Pentheus praesagaque ridet
verba senis, tenebrasque et cladem lucis ademptae
obicit. ille movens albentia tempora canis
'quam felix esses, si tu quoque luminis huius
orbus' ait, 'fieres, ne Bacchica sacra videres.
namque dies aderit quam non procul auguror esse,
qua novus huc veniat, proles Semeleïa, Liber.
quem nisi templorum fueris dignatus honore,
mille lacer spargere locis, et sanguine silvas
foedabis matremque tuam matrisque sorores.
eveniet, neque enim dignabere numen honore,
meque sub his tenebris nimium vidisse quereris.'
talia dicentem proturbat Echione natus.
dicta fides sequitur responsaque vatis aguntur:
Liber adest, festisque fremunt ululatibus agri;
turba ruit, mixtaeque viris matresque nurusque
vulgusque proceresque ignota ad sacra feruntur.
'quis furor, anguigenae, proles Mavortia, vestras
attonuit mentes?' Pentheus ait: 'aerane tantum
aere repulsa valent et adunco tibia cornu
et magicae fraudes, ut, quos non bellicus ensis,
non tuba terruerit, non strictis agmina telis,
femineae voces et mota insania vino
obscenique greges et inania tympana vincant?
vosne senes mirer? qui longa per aequora vecti
hac Tyron, hac profugos posuistis sede Penates;

nunc sinitis sine Marte capi. vosne, acrior aetas,
o iuvenes, propiorque meae? quos arma tenere
non thyrsos, galeaque tegi, non fronde decebat.
este, precor, memores qua sitis stirpe creati,
illiusque animos, qui multos perdidit unus,
sumite serpentis; pro fontibus ille lacuque
interiit: at vos pro fama vincite vestra.
ille dedit leto fortes, vos pellite molles
et patrium retinete decus. si fata vetabant
stare diu Thebas, utinam tormenta virique
moenia diruerent, ferrumque ignisque sonarent.
essemus miseri sine crimine, sorsque querenda,
non celanda foret, lacrimaeque pudore carerent.
at nunc a puero Thebae capientur inermi,
quem neque bella iuvant nec tela nec usus equorum,
sed madidi murra crines mollesque coronae
purpuraque et pictis intextum vestibus aurum.
quem quidem ego actutum (modo vos absistite) cogam
adsumptumque patrem commentaque sacra fateri.
an satis Acrisio est animi contemnere vanum
numen et Argolicas venienti claudere portas?
Penthea terrebit cum totis advena Thebis?
'ite citi' (famulis hoc imperat) 'ite ducemque
attrahite huc vinctum. iussis mora segnis abesto.'
hunc avus, hunc Athamas, hunc cetera turba suorum
corripiunt dictis frustraque inhibere laborant.
acrior admonitu est, irritaturque retenta
et crescit rabies, moderaminaque ipsa nocebant.
sic ego torrentem, qua nil obstabat eunti,
lenius et modico strepitu decurrere vidi:
at quacumque trabes obstructaque saxa tenebant,
spumeus et fervens et ab obice saevior ibat.
ecce cruentati redeunt, et Bacchus ubi esset
quaerenti domino, Bacchum vidisse negarunt.

'hunc' dixere 'tamen comitem famulumque sacrorum
cepimus'; et tradunt manibus post terga revinctis
sacra dei quendam Tyrrhena gente secutum.
Adspicit hunc Pentheus oculis, quos ira tremendos
fecerat et, quamquam poenae vix tempora differt,
'o periture, tuaque aliis documenta dature
morte,' ait, 'ede tuum nomen nomenque parentum
et patriam, morisque novi cur sacra frequentes.'
Ille metu vacuus, 'nomen mihi' dixit 'Acoetes,
patria Maeonia est, humili de plebe parentes.
non mihi quae duri colerent pater arva iuvenci
lanigerosve greges, non ulla armenta reliquit:
pauper et ipse fuit, linoque solebat et hamis
decipere et calamo salientes ducere pisces.
ars illi sua census erat. cum traderet artem,
"accipe quas habeo, studii successor et heres",
dixit "opes". moriensque mihi nil ille reliquit
praeter aquas: unum hoc possum appellare paternum.
mox ego, ne scopulis haererem semper in isdem,
addidici regimen dextra moderante carinae
flectere, et Oleniae sidus pluviale Capellae
Taygetenque Hyadasque oculis Arctonque notavi
ventorumque domos et portus puppibus aptos.
forte petens Delon Chiae telluris ad oras
applicor et dextris adducor litora remis,
doque leves saltus udaeque immittor harenae.
nox ubi consumpta est (aurora rubescere primo
coeperat), exsurgo laticesque inferre recentes
admoneo, monstroque viam quae ducit ad undas.
ipse quid aura mihi tumulo promittat ab alto
prospicio comitesque voco repetoque carinam.
"adsumus en!" inquit sociorum primus Opheltes,
utque putat, praedam deserto nactus in agro,
virginea puerum ducit per litora forma.

ille mero somnoque gravis titubare videtur
vixque sequi. specto cultum faciemque gradumque:
nil ibi quod credi posset mortale videbam.
et sensi et dixi sociis, "quod numen in isto
corpore sit dubito, sed corpore numen in isto est.
quisquis es, o faveas nostrisque laboribus adsis:
his quoque des veniam." "pro nobis mitte precari"
Dictys ait, quo non alius conscendere summas
ocior antemnas prensoque rudente relabi.
hoc Libys, hoc flavus prorae tutela Melanthus,
hoc probat Alcimedon et qui requiemque modumque
voce dabat remis animorum hortator Epopeus.
hoc omnes alii: praedae tam caeca cupido est.
"non tamen hanc sacro violari pondere pinum
perpetiar," dixi: "pars hic mihi maxima iuris":
inque aditu obsisto. furit audacissimus omni
de numero Lycabas, qui Tusca pulsus ab urbe
exsilium dira poenam pro caede luebat.
is mihi, dum resto, iuvenili guttura pugno
rupit, et excussum misisset in aequora, si non
haesissem, quamvis amens, in fune retentus.
impia turba probat factum. tum denique Bacchus
(Bacchus enim fuerat) veluti clamore solutus
sit sopor, aque mero redeant in pectora sensus,
"quid facitis? quis clamor?" ait "qua, dicite, nautae,
huc ope perveni? quo me deferre paratis?"
"pone metum" Proreus "et quos contingere portus
ede velis", dixit: "terra sistere petita."
"Naxon" ait Liber "cursus advertite vestros.
illa mihi domus est, vobis erit hospita tellus".
per mare fallaces perque omnia numina iurant
sic fore, meque iubent pictae dare vela carinae.
dextera Naxos erat. dextra mihi lintea danti,
"quid facis, o demens, quis te furor—?" inquit Opheltes.

pro se quisque timet: "laevam pete," maxima nutu
pars mihi significat, pars quid velit aure susurrat.
obstupui: "capiat" que "alius moderamina", dixi,
meque ministerio scelerisque artisque removi.
increpor a cunctis totumque immurmurat agmen,
e quibus Aethalion, "te scilicet omnis in uno
nostra salus posita est," ait, et subit ipse meumque
explet opus Naxoque petit diversa relicta.
tum deus illudens, tamquam modo denique fraudem
senserit, e puppi pontum prospectat adunca,
et flenti similis, "non haec mihi litora, nautae,
promisistis," ait, "non haec mihi terra rogata est.
quo merui poenam facto? quae gloria vestra est
si puerum iuvenes, si multi fallitis unum?"
iamdudum flebam: lacrimas manus impia nostras
ridet et impellit properantibus aequora remis.
per tibi nunc ipsum (neque enim praesentior illo
est deus) adiuro tam me tibi vera referre
quam veri maiora fide. stetit aequore puppis
haud aliter quam si siccum navale teneret.
illi admirantes remorum in verbere perstant
velaque deducunt geminaque ope currere tentant.
impediunt hederae remos nexuque recurvo
serpunt et gravidis distinguunt vela corymbis.
ipse racemiferis frontem circumdatus uvis,
pampineis agitat velatam frondibus hastam.
quem circa tigres simulacraque inania lyncum
pictarumque iacent fera corpora pantherarum.
exsiluere viri, sive hoc insania fecit,
sive timor, primusque Medon nigrescere coepit
corpore et expresso spinae curvamine flecti.
incipit huic Lycabas: "in quae miracula" dixit
"verteris?" et lati rictus et panda loquenti
naris erat, squamamque cutis durata trahebat.

at Libys, obstantes dum vult obvertere remos,
in spatium resilire manus breve vidit, et illas
iam non esse manus, iam pinnas posse vocari.
alter ad intortos cupiens dare bracchia funes,
bracchia non habuit, truncoque repandus in undas
corpore desiluit; falcata novissima cauda est,
qualia dimidiae sinuantur cornua lunae.
undique dant saltus multaque adspergine rorant
emerguntque iterum redeuntque sub aequora rursus
inque chori ludunt speciem lascivaque iactant
corpora et acceptum patulis mare naribus efflant.
de modo viginti (tot enim ratis illa ferebat)
restabam solus. pavidum gelidumque trementi
corpore vixque meum firmat deus "excute" dicens
"corde metum Diamque tene". delatus in illam,
accessi sacris Baccheaque sacra frequento'.

'Praebuimus longis' Pentheus 'ambagibus aures'
inquit, 'ut ira mora vires absumere posset.
praecipitem, famuli, rapite hunc cruciataque duris
corpora tormentis Stygiae demittite morti.'
protinus abstractus, solidis Tyrrhenus Acoetes
clauditur in tectis, et dum crudelia iussae
instrumenta necis, ferrumque ignesque, parantur,
sponte sua patuisse fores lapsasque lacertis
sponte sua fama est nullo solvente catenas.

Perstat Echionides, nec iam iubet ire, sed ipse
vadit, ubi electus facienda ad sacra Cithaeron
cantibus et clara bacchantum voce sonabat.
ut fremit acer equus, cum bellicus aere canoro
signa dedit tubicen, pugnaeque adsumit amorem,
Penthea sic ictus longis ululatibus aether
movit, et audito clamore recanduit ira.
monte fere medio est, cingentibus ultima silvis,
purus ab arboribus, spectabilis undique campus.

hic oculis illum cernentem sacra profanis
prima videt, prima est insano concita cursu,
prima suum misso violavit Penthea thyrso
mater, et 'o geminae' clamavit 'adeste sorores!
ille aper, in nostris errat qui maximus agris,
ille mihi feriendus aper'. ruit omnis in unum
turba furens; cunctae coëunt trepidumque sequuntur,
iam trepidum, iam verba minus violenta loquentem,
iam se damnantem, iam se peccasse fatentem.
saucius ille tamen 'fer opem, matertera' dixit
'Autonoë! moveant animos Actaeonis umbrae'.
illa quis Actaeon, nescit, dextramque precantis
abstulit; Inoo lacerata est altera raptu.
non habet infelix, quae matri bracchia tendat,
trunca sed ostendens dereptis vulnera membris,
'adspice, mater' ait. visis ululavit Agaue,
collaque iactavit crinemque per aëra movit,
avulsumque caput digitis complexa cruentis
clamat, 'io, comites, opus haec victoria nostrum est.'
non citius frondes autumni frigore tactas
iamque male haerentes alta rapit arbore ventus,
quam sunt membra viri manibus direpta nefandis.
talibus exemplis monitae nova sacra frequentant
turaque dant sanctasque colunt Ismenides aras.

NOTES

G.L. = Gildersleeve and Lodge, *Latin Grammar.*
B. = *Arnold's Latin Prose Composition*, by Bradley.

THE second book ends with the story of how Jupiter, assuming the form of a bull, beguiled Europa, daughter of the Phoenician king Agenor, into leaving her companions on the seashore, and mounting his back, whereupon he carried her over the sea to Crete.

[1–27. *Jupiter has gained Crete with his captive, and laid aside his disguise, when Agenor sends his son Cadmus, under penalty of exile, to seek his sister Europa. Failing in this, and therefore not daring to return, Cadmus consults the oracle of Apollo concerning his future home. In obedience to the god's command, on leaving the cave he follows the heifer which he meets and recognizes as the one appointed, till she has passed through Phocis and lies down to rest. On this spot his city is to be built, and, wishing in gratitude to offer a sacrifice, he sends his followers to fetch water for libations.*]

1. **deus**: Jupiter. Cf. note above.

2. **se confessus erat**: sc. *Iovem.*

Dictaea rura: Crete, from Dicte, a mountain in the east of Crete.

Dr. Conway's view (*Proceedings of the Class. Assoc.* 1906, p. 29) that the prominence given by Vergil in the opening of the Sixth Aeneid to Crete and Cretan legends is due to the fact that 'Vergil knew by tradition what we have only been willing to learn from the sharp spades of Dr. Evans, that Crete was the earliest home of European civilization', might be stretched to explain how it is that Cretan legend bulks so largely as it does, not only in Vergil, but e.g. in Catullus and in Ovid.

3. **pater**: Agenor.

ignarus: i.e. that it was Jupiter who had carried off his daughter.

perquirere: dependent on *imperat*, a poetical and post-classical construction. In classical prose it is only the *passive* infinitive, or the infinitive of deponent verbs that is used with *impero.* G.L. 532, n. 1.

raptam: sc. *Europam.*

5. **facto**: abl. of the respect in which the adjectives *pius* and *sceleratus* are applied: 'just and unjust at once,' King.

6. **possit**: rhetorical questions which expect a potential answer in the negative, and are themselves equivalent to a negative statement, are put in the subjunctive. G.L. 466, B. 150. Here, *quis possit? = nemo potest.*

7. **que . . . que**, 'both . . . and,' found in poetry and late prose; only once in Cicero, *De Fin.* i. 16. 51 'noctesque diesque', and there the words seem to be a quotation from Ennius, cf. Madvig, ad loc. Cf. 128 'petiitque deditque', where two contrasting notions are joined.

8. **Agenorides**: Cadmus.

Phoebi oracula, at Delphi, as shown by l. 14. It was usual to consult an oracle before taking out a colony or founding a state.

oracula: poetic. plural for singular. This is a common device of the Latin poets, and the reason for it is easily seen in the case of words with a plural more convenient than the singular for purposes of metre. In a hexameter no word containing the quantities – ◡ – can be employed, and when the singular has these quantities, either the word must be given up, or the plural used. From such words the usage was easily extended to others by analogy. In a few cases an actual plural meaning can perhaps be traced, as here *oracula* may contain the idea of 'divine announcements'. In i. 321 Ovid uses the syncopated form *oracla.*

10. **solis**, 'lonely.'

11. **curvi immunis aratri**: the genitive instead of the ablative with adjectives of separation begins with the Augustan poets. G.L. 374, n. 8. Cf. iv. 5 'immunesque operum'.

12. **qua**, 'where,' not to be taken with *herba.*

13. **fac condas**: a common periphrasis for the imperative. Cf. Cic. *Fam.* xi. 3. 4 'Fac cogites'.

14. **Castalio antro**: prose would require *de* or *ex*, but in poetry the simple ablative of 'place whence' is common.

The cave, situated on Mt. Parnassus, to the north of Delphi, is represented as the seat of the oracle.

15. **incustoditam**: this long word of five syllables, forming two and a half spondaic feet, represents the slow gait of the heifer. To quote Pope, 'The line too labours, and the verse moves slow.' Cf. ii. 684 'incustoditae Pylios memorantur in agros Processisse boves'.

17. **presso gressu**, 'with slow stride.' Cf. Livy xxviii. 14. 14 'Hispanos presso gradu incedere iubet'.

legit vestigia, 'follows her footsteps,' poetical. Cf. V. *Aen.* ix. 392 'et vestigia retro Observata legit'.

19. **vada evaserat**, 'had left behind the fords.' *Evado* used thus with the accusative of the direct object is poetical. Classical prose would require *ex* and the ablative. Cf. V. *Aen.* vi. 425 'Evaditque celer ripam irremeabilis undae'.

Cephisi: a river in Phocis and Boeotia.

Panope: a town in the south of Phocis.

22. **terga**: cf. n. 8.

23. **submisit**: Pausanias, p. 733, tells that even in his time the spot where the heifer lay down was shown, and on it was an altar with a statue of Minerva dedicated by Cadmus.

24. **agit grates**, 'renders thanks,' used especially of thanks offered to the gods, whereas *gratias agere* is more often used of thanks offered to human beings.

oscula terrae figit: cf. Hom. *Od.* xiii. 354, where Odysseus salutes his native land, κύσε δὲ ζείδωρον ἄρουραν. Cf. 'When the Black Watch, after years of foreign service, returned to Scotland, veterans leaped out and kissed the earth at Port Patrick', R. L. Stevenson, *Memories and Portraits.*

26. **ministros**: his comrades, who were to become servants in helping to prepare the sacrifice. Later they are called *socii.*

27. **vivis fontibus**: *vivus* = natural, not artificial (Page). Cf. V. *Georg.* ii. 469 'speluncae vivique lacus'. Cf. 159.

libandas. *Libare* has the two meanings — (1) to offer a libation to the gods, (2) to take the first-fruits of anything. Here, owing to its position, it is better taken with the second meaning, i.e. to be drawn from the spring.

The libation offered in a sacrifice was usually of wine, milk, or honey, but, failing these, of water.

[28–49. *The comrades of Cadmus find a cave with flowing water, but as soon as they begin to fill the urns, the guardian-spirit of the place, a dragon sacred to Mars, appears. He seizes them while they are panic-stricken by his appearance and destroys them all.*]

28. **nulla violata securi**: cf. episode in Lucan iii. 399–452 'Lucus erat longo nunquam violatus ab aevo'. Also *Met.* viii. 751 sqq.

29. **virgis densus**: for *virgis dense saeptus.* Cf. *Fast.* vi. 9 'nemus arboribus densum'.

Notice the alliteration of *v* carried on through the two lines; *v* is a letter very common in alliteration, especially in Vergil. Cf. *Aen.* iii. 102 'veterum volvens monimenta virorum'. The sound was thought to suggest pathos. Cf. *Aen.* vi. 833 (Conington, ad loc.) and Cic. *Pro Sest.* § 59 'Ille Cyprius miser . . . vivus, ut aiunt, est et videns cum victu ac vestitu suo publicatus'.

32. **Martius anguis.** According to some, the dragon was a son of Mars and the Fury Tilphossa. Cf. 531 'anguigenae, proles Mavortia'. According to Euripides the dragon had been appointed guardian of the cave by Ares (Mars). In ancient legends dragons often appear as the guardians of temples or caves.

cristis praesignis et auro: for *cristis aureis praesignis* by the figure hendiadys, ἓν διὰ δυοῖν. G.L. 698. Cf. V. *Georg.* ii. 192 'laticis, qualem pateris libamus et auro'. The figure is

parodied in Mr. Housman's Fragment of a Greek Tragedy, 'I go into the house with legs and speed.'

33. **omne**: poet. for *totum.*

34. [For **micant** many editors adopt a Renaissance conjecture *vibrant.*]

35. **Tyria de gente profecti**: they had accompanied Cadmus from Phoenicia, of which Tyre was the ancient capital.

38. **caeruleus**, 'dark-blue.' The idea of the colour is transferred from the waters of the cave to the dragon, but there may be also an idea of the steel-blue hue which is to be seen on the skin of some snakes. Euripides, *Phoen.* 820, uses φοινικόλοφος, 'purple-crested.'

40. **attonitos**, 'panic-stricken, spell-bound.' The word is used of the paralysing effect of any strong emotion. Cf. 532.

41. **squamosos orbes**: *orbes* means the coils of the dragon, 'rolls his scaly folds in winding coils,' a redundant line. Cf. Milton, *Par. Lost* ix. 516:

> 'So varied he, and of his tortuous train
> Curled many a wanton wreath in sight of Eve.'

42. **sinuatur**: the middle use of the passive, on the analogy of Greek, as a pure reflexive, to express an action performed by the subject on itself. This use is common in Vergil and Ovid, and found in Horace, Tacitus, and Pliny. Here 'coils himself'. Cf. Tac. *Germ.* 35 'donec in Chattos usque sinuetur', i.e. extends in a curve. Cf. also Milton, *Par. Lost* iv. 348:

> 'Insinuating, wove with Gordian twine
> His braided train.'

[*immensos*, vulgo. *immenso*, Plan., Aldus.]

43. **erectus**: the same reflexive use in the case of a participle; *erigo* is often used reflexively in the passive in post-Augustan times. Cf. V. *Aen.* viii. 25 'iamque sub auras Erigitur'. Cf. *Par. Lost* ix. 497 sqq.:

> 'But he, his flexile orbs of scaly coil
> Twining, in arch enormous rears aloft
> His length, and with his greater bulk in air
> Erect, on all the grove looks down.'—King.

44. **tanto corpore**: abl. of description, always used without a preposition, but with an attribute. G.L. 400, n. 1.

45. **spectes**: present subjunctive, partly owing to the vague future condition, 'if one should look,' partly to the use of the indefinite second person.

geminas qui separat Arctos. Scorpion, the eighth sign of the zodiac, which winds its tail round the Great Bear, its middle round the Lesser Bear, and with its drawn-back head touches the Arctic circle.

46. **nec mora**: sc. *est*. Cf. i. 369 'nulla mora est'.

sive . . . tela parabant sive fugam: here we have *paro* with a concrete and an abstract object side by side: *fugam* is accusative of the action purposed, 'were preparing themselves for flight.' Cf. V. *Aen*. i. 360 'His commota fugam Dido sociosque parabat'.

48. **occupat**. *occupo* contains the idea of being the first to do a thing, of anticipating the enemy by doing it. Here the dragon fell upon his opponents before they had time either to strike or flee.

[50–98. *Cadmus goes in search of his comrades and finds the dragon rejoicing over their bodies. He attacks the monster, and, after a fierce struggle, kills him. While he stands surveying his fallen enemy, a voice is heard, foretelling that one day he too shall be a serpent.*]

52. **derepta leoni**: the dative of disadvantage with verbs of taking away is chiefly found in poetry and later prose. The ablative is found more often with *deripio*. But cf. *Met*. xv. 304 'derepta bicorni terga capro'.

53. **splendenti . . . ferro**: ablative of description.

55. **letata**, 'slain,' a very rare word, used again by Ovid, *Ibis* 503 'Quique Lycurgiden letavit'; also found in the *Culex* 325 'Paris hunc letat'.

56. **supra**: adverb.

spatiosi tergoris: genitive of description. Whilst the ablative is generally used of external qualities, the genitive is regularly used to express measure (as here), number, time, and space.

[*Terg*oris (Heinsius) for *corp*oris of the MSS.; but Planudes translates πολυπλέθρου ὁλκοῦ. Had he some such word as *agminis* in his text (e. g. 'spatiosique agminis hostem'), or is ὁλκοῦ a corruption of ὄγκου, i. e. *ponderis*, *roboris*? Tautologies such as this (*corpus* used three times in four lines) occur elsewhere in the poem (cf. e. g. ll. 33–4 *supra*; xi. 153–4), which was never revised by Ovid for publication.]

58. [**corpora**. Heinsius proposed to remedy the tautology by reading *pectora* here.]

59. **dixit**, 'he was silent.' Perfect of completed action, cf. V. *Aen*. ii. 325 'fuimus Troes, fuit Ilium'.

60. **magnum magno**: the repetition is to convey emphasis. Cf. 95 'victor victi'. Cf. Vergil's 'ingens ingenti vulnere victus', and the Homeric μέγας μεγαλωστί.

conamine: Ovid makes frequent use of such neuter nouns ending in *-men*. In this book he has *tegumen*, *acumen*, *curvamen*, &c. Abl. of manner used with *cum*, or an epithet, as here.

62. **mota forent**: potential subjunctive, 'could have been overthrown.' G.L. 257. Cf. V. *Aen*. iv. 401 'Migrantes cernas totaque ex urbe ruentes'.

62. **sine vulnere**: adjectival, 'unwounded'; a poetical use, only found in prose with certain expressions, e.g. *sine dubio*. Particularly frequent in Ovid.

64. **duritia . . . cute**: ablatives of means, to be taken with *defensus* and *reppulit* respectively.

'by his scaly mail
Defended, and the stubborn hide, whence back the stone recoiled.'
King.

66. **curvamine**: perhaps used first by Ovid. Local ablative without a preposition, as always in poetry.

68. **dolore**: ablative of cause.

terga: poetic. plural. Cf. n. 8.

71. **tergo**: cf. n. 52.

73. **causa recens**: i. e. the wound made by the weapon.

guttura: poetic plural, used again with this word, vii. 314 'fodere guttura cultro', and vi. 135.

75. **quique halitus** = *et halitus qui*.

76. **ore Stygio**: cf. n. 14. The dragon's mouth breathed out corruption and death, like the Styx.

vitiatas: proleptic, anticipating the action of the verb *inficit*.

77. **modo . . . interdum . . . nunc**: a variation for *modo . . . modo*, the classical prose use. Other words used in the same way with *modo* are *nunc*, *aliquando*, *nonnumquam*, *saepe*, *rursus*, all poetical and late.

orbem: accusative after *facientibus*.

78. **cingitur**, 'rolls himself,' again the middle use of the passive as a pure reflexive. Cf. n. 42.

'Now in enormous coil
He curls convulsed, now rigid as the mast
Of some huge ship extends.'—King.

79. **impete**: only found in this case and the genitive singular *impĕtis* (m.) from an old nominative *impĕs* = *impetus*, and probably used in poetry owing to the metrical inconvenience of the form *impĕtū*.

concitus, 'quickened, made swifter.'

80. **fertur**, 'rushes on'; lit. 'bears itself on'. Cf. n. 42. *ferri* is often used of violent motion caused partly by inner, partly by outside pressure. Cf. ii. 69 'ne ferar in praeceps'.

proturbat = *prosternit*.

81. **spolio**: cf. 52 'derepta leoni pellis'.

83. **ille**, 'the dragon.'

inania, 'fruitless, harmless.' Better translated adverbially 'and vainly sought to wound'. Cf. V. *Aen.* xii. 755 'morsus inanis'.

87. **retrahebat**: subject = *serpens*.

88. **dabat retro**, 'drew back.' Cf. i 529 'retro dabat aura capillos'.

plagamque sedere . . . arcebat, 'stayed the blow from sinking deep.' *arcere* here is followed by the infinitive *sedere*, on the analogy of *prohibeo* and *impedio*. With *arceo* the use is poetical. Cf. xii. 427 'quae clamor ad aures arcuit ire meas'.

91. **eunti**: sc. *serpenti*.

92. **fixa . . . cervix**, 'and neck and oak alike were pierced.'

94. **flagellari** = *quod flagellabitur*; the infinitive with *gemo* is poetical. *gemo* is used of the sound made by anything labouring under a load, literally or metaphorically.

sua robora for *se*.

95. **spatium**, 'the bulk.' A favourite word of Ovid's. Cf. 195.

96. **vox.** Cf. the opening scene of Sophocles' *Ajax*, ὦ φθέγμ' Ἀθάνας κτλ. The gods often made themselves known only by their voices, e.g. the voice heard at the fall of Jerusalem announcing that the gods were leaving the city. Cf. Tac. *Hist.* v. 13 'apertae repente delubri fores et audita maior humana vox, excedere deos; simul ingens motus excedentium'; or the voice heard in many lands at the coming of Christianity, crying 'Pan is dead'.

neque: to be taken closely with *promptum*, 'nor was it easy.'

98. **et tu**: *et* for *etiam* becomes common in Livy and writers after him, though Cicero uses it as here to throw emphasis on a pronoun following. G.L. 478. Notice the alliteration of *s* to convey the idea of the serpent's hiss.

For the fulfilment of the prophecy, cf. iv. 563, which relates how Cadmus prayed that if the wrath of the gods was still pursuing him on account of the slaying of the dragon, he might himself be changed into a serpent. His prayer was granted at once; his wife Harmonia was also transformed into a serpent, and they fled together into the forest. Cf. the song of the boy Callicles in Matthew Arnold's *Empedocles on Etna*, in which he tells the story of the

> 'two bright and aged snakes,
> Who once were Cadmus and Harmonia. . . .
> There those two live, far in the Illyrian brakes!
> They had stay'd long enough to see,
> In Thebes, the billow of calamity
> Over their own dear children roll'd,
> Curse upon curse, pang upon pang,
> For years, they sitting helpless in their home,
> A grey old man and woman; yet of old
> The gods had to their marriage come
> And at the banquet all the Muses sang'.

The student should read and compare the whole song with the story as told by Ovid.

[99-130. *Pallas appears to Cadmus, and bids him sow the dragon's teeth in the earth. He obeys, and at once a crop of fully-armed warriors springs up. These, warning Cadmus to take no part in the fray, fall upon one another and fight till only five are left, who become the comrades of Cadmus in founding Thebes.*]

102. **adest**: here involves the idea of motion, 'appears.' Cf. ii. 497 'Arcas adest'.

103. **incrementa**, 'the seeds of a future people.' The original meaning of the word is 'growth'; it is also used in the poets fo, 'progeny'. Cf. V. *Ecl.* iv. 49 'magnum Iovis incrementum', where, however, the meaning of the word is disputed. Cf. Mr. Page's note ad loc.

105. **iussos**: transferred epithet. Translate 'as bidden'.

mortalia = *hominum.*

107. **acies hastae**, 'the point of a spear.'

108. **cono**: the cone-shaped peak of the helmet in which the crest was fixed. The latter was dyed, and here the epithet *picto* is transferred from the crest to the helmet itself.

110. **clipeata**, 'armed with a shield,' a translation of Eur. *Phoen.* 939 χρυσοπήληκα στάχυν σπαρτῶν. Cf. V. *Aen.* vii. 793 'clipeata agmina'.

111. **tolluntur ... aulaea**. In the Roman theatre, at the beginning of a performance, the stage was disclosed by the letting down of a curtain below the level of it. At the end this curtain was drawn up. It was covered with painted figures (*signa*) of gods or men, so that as it was raised, these showed first their heads and gradually the rest of their bodies till finally their feet seemed to rest on the stage. Cf. V. *Georg.* iii. 25 'utque Purpurea intexti tollant aulaea Britanni'.

festis theatris, 'in the theatre on a holiday.' Plays at Rome were produced under the superintendence of the curule aediles, among the other entertainments provided for the people on their public holidays. The chief festivals at which plays were acted in Rome were the Megalensia in April, and the Ludi Romani in September.

113. **placido tenore**, 'with steady motion.' Cf. the prose phrase *uno tenore*, 'uninterruptedly', 'uniformly' (L. and S.).

115. **hoste**: without a preposition, because the ablative is regarded as one of instrument rather than of agent. Cf. Juv. *Sat.* i. 54 'mare percussum puero'.

novo: made after wonderful fashion, startling, used of something unheard of.

116. **ne cape**: a poetical construction. Cf. V. *Aen.* vi. 614 'ne quaere doceri'. The regular prose construction for negative commands is *noli* with the infinitive.

creaverat: the pluperfect is kept to express the previously completed action, because the presents are historic.

119. **iaculo cadit eminus**: contracted for *iaculo eminus ictus cadit*; *iaculo*, ablative of instrument.

120. **longius**: temporal = *diutius*. Cf. Caesar, *B. G.* iv. 1. 7 'longius anno remanere'. Seldom found in this sense, except in the poets; and even they rarely, if ever, use *longe* for *diu*.

121. **modo**: with *acceperat*, 'which he had but just breathed'.

122. **exemplo pari** = *eodem modo*. Cf. Plautus, *Rudens* ii. 3. 40 'iactatae exemplis plurimis miserae perpetuam noctem', and see Lewis and Short, s. v. II. c. [The rarity of this use of *exemplum* led me formerly to conjecture 'exemploque paris furit omnis turba', an easy emendation (*s* lost before *f*) which would certainly give us a simpler Latin sentence. *Par*, 'a pair of combatants,' would convey a very natural and perfectly Ovidian allusion to the gladiatorial games; cf. for the adjective in this sense Lucan's 'veluti fatalis harenae Muneribus . . . odere pares' (iv. 708-10); and the antithesis between *par* and *turba* would be apt enough. But there is no real reason to suspect the MS. reading. D. A. S.]

suo Marte, 'in combat with each other.' The poets frequently use the name of a god to denote his special gift or attribute. Cf. 437 'Cereris'. This figure of speech is called metonymy.

123. **subiti**, 'newly born.' Ovid often uses this word of a sudden growth or change. Cf. v. 560 'et artus Vidistis vestros subitis flavescere pennis'.

124. **brevis**: transferred from *spatium* to *vitae*.

125. **matrem**: the earth, from which they had sprung.

126. **quinque superstitibus**: ablative of attendant circumstances or ablative absolute. The want of a present participle of the verb *sum* is clearly felt in cases like this.

The legend is probably aetiological, i. e. it was suggested by the word *Sparti*, the name of the ancient inhabitants of that region. The number of survivors was fixed at five, because later that was the number of the chief Theban families.

Echion afterwards became the son-in-law of Cadmus, by marrying his daughter Agave.

127. **Tritonidis**: Pallas, who, according to one account, was born on Lake Triton in Libya.

128. **que . . . que.** Cf. 7 n.

129. **operis comites**: cf. 147 'participes operum'. The genitive is objective.

Sidonius hospes: Cadmus. Sidon was, before Tyre, the chief city of Phoenicia.

130. **iussam**: cf. 105 n., also i. 399 'et iussos lapides sua post vestigia mittunt'.

sortibus, 'oracle.' The oracular reply was often written on a small tablet.

According to legend, it was the citadel only of Thebes which Cadmus built, the walls and town being built later by Amphion and Zethus.

[131–137. *Thebes is now established and prosperous, and Cadmus seems blessed in his marriage and descendants. But no man can be called happy before the end of his life.*]

131. **stare** is often used for *florere* and is best taken so here. Cf. V. *Georg.* iv. 209 'Stat fortuna domus'.

132. **soceri**, 'parents-in-law,' applied to the wife's mother as well as to her father. Cf. V. *Aen.* ii. 457. Cadmus married Harmonia, the daughter of Mars and Venus.

133. **genus**, 'posterity.'

134. **natos**: only one son is told of by other writers, i. e. Polydorus, who succeeded Cadmus as ruler.

natas: four, Autonoë, Ino, Semele, Agave.

pignora, lit. 'pledges,' hence regularly used of children regarded as pledges of affection. Sometimes the word is used of other relations, and here is applied not to children, but grandchildren.

135. **scilicet**: not ironical, but used to introduce a maxim.

A reminiscence of the story told in Herodotus (i. 32) of Solon's conversation with Croesus, concerning true happiness. The phrase σκοπεῖν τὸ τέλος passed into a proverb. Cf. Eur. *Troades* 510 τῶν δ' εὐδαιμόνων Μηδένα νομίζετ' εὐτυχεῖν, πρὶν ἂν θάνῃ.

136. **que . . . nemo**: poetical for *nec . . . quisquam.*

[138–252. *Actaeon, son of Autonoë, and grandson of Cadmus, when hunting with his comrades, at noon calls on them to rest till the morrow. Then, straying away from them in search of a resting-place, he comes unawares upon Diana bathing in the midst of her nymphs. The goddess, in her anger at being thus seen by man's eyes, sprinkles him with water and changes him into a stag. In this form he is pursued and torn to pieces by his own hounds, urged on by the comrades with whom he has hunted so often, and who, even at the moment of his death, miss his presence among them and call loudly for him.*] The story is beautifully retold by Mr. Noyes in his poem *Actaeon*, published in *Blackwood's Magazine*, April, 1909.

138. **nepos**: Actaeon.

139. **aliena**, 'strange, foreign to his nature.'

140. **vosque canes**: such a turning aside from the original object of address to apostrophize some other person or thing, is a common device of the poets for sustaining the liveliness of the story.

sanguine: ablative after a participle expressing fullness; really ablative of instrument.

141. **at** here introduces a remonstrance. Though Actaeon was the first cause of grief to Cadmus, he was so unwittingly, through a misfortune, not a fault.

si quaeras . . . invenies: irregular sequence in a conditional sentence. The regular construction would be present subjunctive in

both protasis and apodosis, expressing a vague future condition. The future indicative is substituted for the subjunctive in the apodosis, for the sake of vividness. Cf. *Tristia* iv. 3. 78 'Si valeant homines, ars tua, Phoebe, iacet'. G.L. 596.

fortunae crimen, 'a fault brought upon him by Fate'; *fortunae* subjective genitive. Cf. Quintil. *Inst. Or.* vi 'Frustra mala omnia ad Fortunae crimen relegamus'.

These two lines cannot fail to remind us of the several like them which were written later by Ovid, after his banishment, with reference to his own fate, e.g. *Tristia* ii. 103, iii. 5. 49.

The public religion at Rome in Ovid's day had lost all meaning, and become purely formal. Accordingly the poet, who was, and knew himself to be, representative of his time in the fullest degree, portrays gods and goddesses as swayed by all the most unworthy passions of human beings, in fact, as merely reflecting the manners and morals of the fashionable society of his own day.

143. **mons**: Cithaeron.

caede = sanguine, poetical. Cf. the similar use of φόνος in Greek.

144. A variation of l. 50.

145. **ex aequo**, 'equally.'

meta utraque, 'from each end of his course.' The *metae* were the pillars which stood at each end of the stadium in the Roman circus, to mark the turning-points and the goal of the race.

'What time the Sun rode midway 'twixt the Poles.'—King.

Cf. *Comus*:

'And the slope sun his upward beam
Shoots against the dusky pole,
Pacing toward the other goal
Of his chamber in the east.'

147. **participes operum**: cf. 129 n.

Hyantius, Boeotian. Hyantes was an old name of the Boeotians. Cf. Statius, *S.* ii. 7. init. 'Hyantiae sorores', of the Muses.

150. **cum**: conjunction, not preposition.

invecta: cf. V. *Aen.* xii. 76 'cum primum crastina caelo Puniceis invecta rotis Aurora rubebit.'

Aurora was believed to ride in her chariot before the sun. Cf. Tennyson, *Tithonus*.

152. **idem**: sc. *spatium*. Adverbial accusative of extent of space. Cf. Hor. *Odes* iii. 19. 1 'quantum distet ab Inacho Codrus'.

utraque terra: the eastern and western regions.

[*meta*, repeated from l. 145, is Bentley's conjecture, while Merkel reads *creta* with the same meaning 'goal' as *meta*. *Terra* is given by all known MSS. and by Planudes. The ancients were not so sensitive as we are to the offence of tautology. Cf. 56 n.]

vaporibus, 'heat.' Cf. V. *Georg.* ii. 353 'ubi hiulca siti findit Canis aestifer arva'.

155. **acuta densa cupressu**: cf. *Her.* v. 137 'pinu praecinctus acuta'. This use is an extension of the ablative of instrument, with also an idea of respect. Cf. l. 20 'speciosam cornibus altis', also 407 'nitidis argenteus undis'.

156. **Gargaphie**: near Plataea, in Boeotia.

succinctae = 'huntress'. See Vocabulary.

159. **ingenio**: applied to nature by the 'pathetic fallacy'. Cf. Statius, *S.* i. 3. 15 'ingenium quam mite solo'.

vivo: cf. 27 n. Ablative of material, which in prose would require *ex*.

160. **tofis**, 'tufa.' This stone often makes strange figures, and we repeatedly find the caves of gods and goddesses represented as made of it. Cf. viii. 562; x. 692.

nativum duxerat arcum, 'had formed a natural arch.'

161. **dextra**: sc. *parte.*

perlucidus unda: cf. 155 n.

162. **margine gramineo patulos succinctus hiatus**, 'its wide basin surrounded with a grassy marge.' *Succinctus* is used here in a middle sense, cf. 42, 43 n., but differs from *erectus*, l. 43, in that it takes an accusative, *hiatus*. It is a very common construction in the Latin poets, and was used by them on the analogy of the double use of the participle in Greek, e.g. *κεκρεμασμένος τοὺς πόδας* and *κεκρεμασμένος τὴν ἀσπίδα*, 'hung up by the feet' and 'having hung up one's shield'. In some instances the participle is practically active in meaning, cf. V. *Aen.* xi. 507 'oculos in virgine fixus', in others it is passive with an accusative of respect, cf. *Aen.* iii. 47 'mentem formidine pressus', and in others, as in the present instance, there is neither special active nor reflexive meaning, cf. *Met.* xi. 368 'rubra suffusus lumina flamma', and the accusative is merely retained with the passive form.

The spring rose in the cave, and formed a basin with a grassy margin in the floor of the cave.

163. **dea silvarum**: Diana.

166. **retentos**: from *retendo* = 'unstrung'. *arcus*, poetic plural, cf. 8 n.

168. **vincla**, 'buskins' (*τὰς ἐνδρομίδας*, Plan.), the shoe worn in hunting was the cothurnus, reaching half-way up the tibia. The leather was cut in many places through which thongs were laced as fastenings. Cf. *Fasti* iii. 823 'nec quisquam invita faciet bene vincula plantae Pallade'.

pedibus: ablative of separation, cf. xiv. 689 'fetus arbore demptos'.

nam: explaining why Crocale was not removing the shoes.

doctior = *peritior.* The dressing of hair was considered an art, and accordingly the first place among the attendants was held by those who performed this office.

169. **Ismenis**: Theban, from Ismenus, a river of Boeotia, near Thebes.

170. **erat**: the usual prose construction with *quamvis* is the subjunctive. The indicative was first used in poetry by Lucretius, and after him the usage grew till it was used as frequently as the subjunctive by the post-Augustan poets. G.L. 606.

solutis: sc. *capillis*. Ablative of description.

172. **urnis**: to be taken with both verbs, *excipiunt* and *fundunt*.

173. **solita**: passive 'wonted'. Not found in this sense in Cicero or Caesar, but common later. Cf. Tac. *Hist.* iv. 60 'cunctantibus solita insolitaque alimenta deerant'. Cf. also l. 242.

Titania: Diana, as the sister of Sol, the Sun-god, son of Hyperion, and grandson of Titan.

174. **nepos Cadmi**: Actaeon.

175. **non certis** = *incertis*. (Cf. V. *Aen.* ii. 724 'sequiturque patrem non passibus aequis'.) 'With idle steps,' i.e. with no definite object before them.

177. **qui simul** = *simul atque is*.

178. **sicut erant**, 'just as they were.' This poetical use of *sicut* with the verb 'to be' is analogous to ὡς εἶχον in Greek, to denote an unchanged condition of the subject in a new state of action.

180. **circumfusae**: cf. 43 n.

183. **qui color** = *is color qui*.

adversi solis, 'the fronting sun,' King.

ab ictu: for *ab* instead of the simple ablative of instrument cf. i. 66 'pluvioque madescit ab austro.' The ablative is regarded as local, expressing the point from which the colour comes, rather than as instrumental.

184. **nubibus**: possessive dative.

In this line notice (1) the lengthening of *-et* in *solet*, by stress in the third foot, (2) hiatus in the fifth foot, (3) spondee in the fifth foot. Where the fifth foot of the hexameter is a spondee, the fourth foot is almost invariably a dactyl. We find only one exception to this rule in the *Metamm.* (i. 117); three in Vergil (*Georg.* iii. 276, *Aen.* iii. 74, vii. 634); three in Catullus; 'one in Lucretius and only five even in Ennius' (Plessis, *Métrique Gr. et Lat.* § 70). See L. Müller, p. 145.

(1) appears to be an archaism, frequent in Vergil.

(2) and (3) are both imitations of Greek rhythm, and are usually found in Latin with Greek words. Cf. ii. 247.

185. **is**, 'such,' to be taken with *color*, 183.

sine veste: adjectival. Cf. 62 n.

186. **turba stipata suarum**: the simple ablative without a preposition is strange, as it is difficult to see how the instrumental meaning can be made to preponderate here. Cf. Cic. *Pro Sest.* 44. 95 'qui stipatus semper sicariis . . . fuit'. Cf. 115 n.; i. 747, and vii. 50 'Matrum celebrabere turba'.

187. **in latus obliquum**: redundant, *obliquum* being added to make clear the meaning of *in latus.* King, 'sidelong turned.'

[Professor Robinson Ellis's conjecture a*bstitit* (*Anecdota Oxon.* i. 5. p. 13 (1885) is adopted in the text for the vulgate *adstitit*, which can hardly be right. It is difficult to divine the precise reading of Planudes' MS. He translates κατὰ πλευρὰν ὅμως λέχριος ἔστη.]

188. **habuisse**: aoristic perfect infinitive instead of present. G.L. 280 (b).

189. Order—*aquas quas habuit, sic hausit.*

191. **cladis futurae**: objective genitive, depending on the adj. (*praenuntia*).

192. **nunc tibi . . .** Order—*nunc, si poteris narrare, licet narres me tibi visam.*

tibi: dative of the agent with the passive participle *visam* = *a te.* G.L. 354.

narres: after *licet*, the simple subjunctive is more common than the subjunctive with *ut.* It is only semi-dependent on *licet*, and is jussive, 'thou mayest tell—it is allowed thee.'

194. **vivacis**, 'long-lived.' It was a common belief among the ancients that a stag lived through thirty-six generations of human life. The crow was said to live through nine. Cf. Hesiod, frag. ἐννέα τοι ζώει γενεὰς λακέρυζα κορώνη ἀνδρῶν ἡβώντων, ἔλαφος δέ τε τετρακόρωνος. Cf. V. *Ecl.* vii. 30.

195. **cacuminat**, 'makes pointed,' a rare word, probably first formed by Ovid.

197. **vellere**: strictly the fleece of a sheep, but used by Ovid of the hide of other animals. Cf. *Fasti* ii. 340 'fulvi leonis vellera'.

maculoso, 'dappled.'

198. **et pavor**: the mental, as well as the bodily, attributes of a stag, are given him.

Autonoëius heros: he was the son of Autonoë and Aristaeus. Thus, his mother being the granddaughter of Mars and Venus, and his father the son of Apollo, he could fitly be termed *heros* = a demi-god.

199. **se tam celerem**: sc. *esse.*

201. **me miserum**: exclamatory accusative, regarded as the general object of Thought, Perception, or Emotion.

202. **vox illa fuit**: ἐστέναξε γοῦν, καὶ ἀντὶ φωνῆς τοῦτο γέγονε, Plan.

illa, by attraction for *ille*, sc. *gemitus.*

203. **non sua**: cf. *aliena*, 139. Cf. *Tristia* iii. 4. 24 'pennas ambo non habuere suas'.

204. **quid faciat . . . repetat . . . lateat**: deliberative subjunctives, with the historic present to make the narrative more vivid. Cf. 6 n. *ne . . . an* introduces the alternative deliberative question.

205. **timor hoc, pudor impedit illud**: [the reading of the codex Hauniensis. The reading generally adopted, *pudor hoc, timor impedit illud*, ought naturally to mean 'He is ashamed to hide in the woods and afraid to go home' the exact converse of the sense required. Better, therefore, to adopt the reading given in the text, or to read *pudor hoc, timor imperat illud*. φόβος μὲν τοῦτο, αἰσχύνη δὲ ἀνέστελλεν ἐκεῖνο. Plan. D. A. S.]

206. Actaeon is said to have kept fifty hounds. Ovid names thirty-six, and adds the parentage and description of some of them.

Melampus, &c. Cf. Vocabulary. Such a list of names – of men, animals, or places—is one of the stock devices by which Ovid maintains the myth that he is writing an epic. These lists are found in all great epic poems, the object being to form melodious lines, and to add to the charm of the poem by reviving associations. Cf. V. *Georg.* iv. 333 sqq.; *Par. Lost* xi. 385 sqq.

208. **Gnosius**: Cretan, from Cnosus, the ancient capital of Crete. Cretan, Spartan, and Arcadian hounds were famous in ancient times. Cf. *Midsummer Night's Dream* iv. 1. 125 'My hounds are bred out of the Spartan kind', and 130 sq.:

> 'a cry more tuneable
> Was never holla'd to, nor cheer'd with horn,
> In Crete, in Sparta, nor in Thessaly.'

gente: ablative of origin.

210. **Arcadĕs**: Greek nominative plural.

212. **pedibus . . . naribus**: ablatives of respect.

215. **Harpȳīă**: scanned as a trisyllable.

216. **substricta ilia**, 'lean flanks.'

Sicyonius, Corinthian, from Sicyon, a town near the Isthmus of Corinth.

218. **villis . . . atris**: ablative of description. The adjectival phrases explaining the names, which are themselves chosen with special meanings, are characteristic of Ovid. [*niveus*, χιονοειδής, *ut vid.*, Plan. *niveis* in the MSS. The reading adopted gives variety to the line.]

221. **nigram medio frontem distinctus ab albo**: middle use of the participle *distinctus* with the accusative *frontem*. 'His dark face marked with white down the middle.' Cf. 162 n.

ab: cf. 183 n.

albo: substantive.

224. **acutae vocis**: genitive of description, which in prose would usually be made to depend on a substantive in apposition to *Hylactor*.

225. **mora est**, 'it would take long.' Latin states as a fact what English regards as the result of a condition which is 'implied unfulfilled'. Cf. *longum est*, 'it would be tedious.' Cf. *Par. Lost* i. 507 'The rest were long to tell'.

228. **per quae fuerat loca secutus**: order—*per loca per quae fuerat secutus*.

234. **tardius exierant**: *exire* is the word used of the horses in the chariot-races of the Circus, when they start from the carceres.

235. **anticipata via est** = ἐπιτομωτέρα γέγονεν ἡ ὁδός. Plan. [For *anticipata* many MSS. read *praecipitata*, which is perhaps more Ovidian, and was adopted by the editor of the Aldine. But praestat difficilior lectio.]

238. **etsi non hominis**, 'though not mortal.' *Hominis*, possessive genitive. Cf. ii. 667 'nec equae sonus ille videtur'.

quem non tamen = *talem tamen quem non*.

239. [**habet** is weak. *agit* might be conjectured ='utters'. See L. and S. s.v. D. A. S.]

240. **genibus pronis**: ablative of accompaniment or attendant circumstances.

241. **sua**: his own, before his transformation robbed him of them.

242. **solitis**, 'wonted.' Cf. 173 n.

[**hortatibus**. All the MSS. but one give *latratibus* (ὑλακαῖς, Plan.), which Heinsius kept and interpreted to mean that the huntsmen imitated the bark of the hounds; while Merkel (*Quaest. Criticae*, 1835) proposed—from a gloss in the codex Zwit. 'canis cum cane cognatas habet voces'—*sociis latratibus*, as a phrase descriptive of the pack. The codex Hauniensis has the *varia lectio 'clamoribus'*. D. A. S.]

245. **ad nomen**, 'at his name.' Cf. iv. 145 'Ad nomen Thisbes oculos iam morte gravatos Pyramus erexit'.

246. **segnem**: emphatic, equivalent to 'queruntur segnem esse nec cupere'.

oblatae: *offerri* is used of something found unexpectedly.

247. **vellet**: potential subjunctive. Cf. 188. Here Ovid with his fatal fondness for 'conceits' cannot resist lingering over the irony of Actaeon's position.

249. **circumstant**: subject *canes* to be supplied from *canum* in the preceding line.

in corpore: poetical for *in corpus*.

251–2. [These two lines (found in all MSS. and in Plan.) are possibly an interpolation (Heinsius), and as such are rejected by some editors. They are a weak ending to a vivid narrative, but Ovid does not always escape this fault.] As they stand, notice the rhyming of the half-lines *finita . . . vita*, *pharetratae . . . Dianae*. This is sometimes, but not often, found in Ovid. Cf. vi. 247.

[351–510. *Echo sees and falls in love with Narcissus. She follows him, but as soon as she draws near he flees, and, thus scorned, she hides in the woods till fading away with grief she becomes but a voice. Meanwhile, one of the youths whose love Narcissus scorns prays that the same fate—of loving without*

return—may befall the scorner. The prayer is granted, for Narcissus, seeking rest after hunting, finds a spring in which he sees the reflection of his own face. With this he falls in love, and at first implores the object of his love to come forth from the water. At length he perceives the truth, but, though realizing the hopelessness of his love, is unable to tear himself away, and slowly dies. Echo, faithful to the end, repeats his farewell, and mourns together with the nymphs. But when they seek his body it has disappeared, and they find instead a flower.] Cf. A. E. Housman, *A Shropshire Lad*:

> 'A Grecian lad, as I hear tell,
> One that many loved in vain,
> Looked into a forest well
> And never looked away again.
> There, when the turf in springtime flowers,
> With downward eye, and gazes sad,
> Stands amid the glancing showers,
> A jonquil not a Grecian lad.'

351. **ter ad quinos** = *ad ter quinos*. With expressions of multiplication the distributive numerals are generally used. Cf. viii. 242 'natalibus actis Bis puerum senis'.

352. **puer iuvenisque**, 'both boy and man.' *Iuvenis* is, strictly speaking, a man in his prime, between the ages of twenty and forty.

353, 355. These two lines are taken by Ovid with but a slight change from Catullus, *Carm. Nupt.* 39:

> 'Vt flos in saeptis secretus nascitur hortis,
> ignotus pecori, nullo contusus aratro,
> quem mulcent aurae, firmat sol, educat imber;
> multi illum pueri, multae optavere puellae:
> idem cum tenui carptus defloruit ungui,
> nulli illum pueri, nullae optavere puellae.'

357. **loquenti** = dative of reference with *reticere* stating the person with reference to whom the action of the verb takes place. This use with participles is post-Ciceronian and rare, cf. Caes. *B. C.* iii. 80 'est oppidum primum Thessaliae venientibus ab Epiro'. G.L. 353.

360. **garrula** = 'the babbler' (in apposition).

361. **posset**: explanatory use of the consecutive subjunctive with *ut* = namely that, defining *usum*.

372. **quoque . . . calescit**, 'the more she followed, the fiercer the flame that consumed her'; *flamma*, ablative of instrument. Cf. *Her.* xviii. 177 'quo propius nunc es, flamma propiore calesco'. Planudes renders ὅσῳ μᾶλλον ἕπεται, τοσούτῳ ἐκκαίεται, ἐγγυτέρω τοῦ πυρὸς γενομένη.

373. **taedis**: dative after *circumlita*. The more common construction is 'aliquid aliqua re circumlinere'.

374. **admotas**, 'held out to it.'

vivacia: used of what has life, vigour, swiftness, so of sulphur in its readiness to catch the flame.

sulphura: poetic plural.

376. **molles**: causative 'softening'.

377. **sinit incipiat**: the subjunctive with *sino* is consecutive and except in early or late Latin does not take *ut*. It also takes the infinitive. G.L. 423, 532.

quod: i.e. *exspectare sonos*.

378. **remittat**: final subjunctive.

379. **seductus**, 'separated, straying from.'

380. **dixerat . . . responderat**: aoristic pluperfects for perfect, common with *dico*.

381. **aciem**, 'glance.'

385. **alternae deceptus imagine vocis**, 'mocked by the semblance of an answering voice.' *imagine* is really the echo of his own voice. Cf. V. *Georg*. iv. 50:

> 'concava pulsu
> saxa sonant vocisque offensa resultat imago.'

for *alternae* cf. V. *Ecl*. iii. 59:

> 'alternis dicetis; amant alterna Camenae.'

394. **solis**, 'lonely.' Cf. l. 10.

ex illo: sc. *tempore*.

395. **dolore**: abl. of cause.

repulsae, 'rebuff,' noun. The genitive is objective.

397. **adducit**, 'wrinkles.'

399. **lapidis traxisse figuram**, 'formed a figure of stone.' *traho* is often found in the sense of 'assume' in Ovid. Cf. 675, also i. 412 'faciem traxere virorum'.

400-401. [These two lines are rejected by most editors, on the ground that they repeat what has already been said in the preceding lines. They are found in Plan. and in all the MSS.]

407. **illimis**, 'pure, clear,' only found here.

nitidis . . . undis: cf. 155 n.

412. **passura**: future participle, as often, with the idea of intention 'that would allow'.

414. **faciem**, 'beauty, charm,' an instance of *litotes* or understatement.

secutus, 'drawn on by,' cf. Cic. *Leg*. ii. 1. 3 'hanc amoenitatem loci sequor'.

415, 417. [These two lines are regarded as an interpolation by Merkel and Korn. Postgate places l. 415 after l. 424.]

416. **correptus**, 'fascinated.' This use of the word, referring to the passions or emotions, is rare and poetical. Cf. V. *Aen.* xi. 584, vellem haud correpta fuisset Militia tali; also *Met.* ix. 734.

417. **spem**: concrete, meaning the object in which hope is placed. Cf. ii. 719 'spemque suam motis avidus circumvolitat alis', where *spem* = the entrails above which the kite is hovering.

corpus = substance, **umbra** = shadow, a frequent antithesis. [The better MSS. give *quod unda est.*]

419. **Pario**: Paros, one of the Cyclades, was famous for its white marble.

420. **humi positus**, 'lying on the ground'; *positus* middle. Cf. n. 43.

geminum sidus, 'twin-stars,' explained by *sua lumina.*

geminum = *duplex.* Cf. Cic. *Div.* ii. 58. 120 'gemino lucernae lumine declarari'.

421. In Greek and Roman art both Apollo and Bacchus were usually represented with long flowing hair. Cf. *Met.* iv. 17, 18; also Tibullus i. 4. 37 'solis aeterna est Baccho Phoeboque iuventas; nam decet intonsus crinis utrumque deum'.

422. **impubes** = beardless, 'soft with the down of youth'—King.

423. **in niveo mixtum candore**: *misceo* usually takes the simple ablative, or the ablative with *cum.*

425-6. These two lines are an instance of Ovid's habit of indulging in ingenious tricks of expression, by which he mars so much of his poetry, and throughout this speech, justly merits the criticism of Dryden. Cf. Introduction on the *Metamorphoses.*

427. **irrita**: to be taken adverbially 'vainly'.

428. **in mediis**, with *aquis.* This is a good example of the involved order of words which Ovid sometimes uses.

uritur, 'is consumed with love for.' Cf. 464.

430. **illo**: ablative of instrument.

433. **avertere**: middle. Cf. 42 n. The imperative is used rhetorically (instead of the future perfect in the protasis). Cf. Cato's advice to public speakers, 'Rem tene, verba sequentur' = *si rem tenueris, verba sequentur.* Very similar in essentials is Juvenal's rhetorical 'in caelum, iusseris, ibit'.

435. **nil sui**, 'no existence of its own.'

436. **possis**: subjunctive to express a condition in the future the fulfilment of which is unlikely. There is also here an idea of wish, 'if only thou canst depart.'

437. **Cereris**, 'of food,' by metonymy. Cf. 122 n. Cf. viii. 292.

438. **fusus**: cf. 420 n. on *positus.*

439. **inexpleto lumine**, 'with unsatisfied gaze,' for *lumen* used of the eyes cf. 420. Also V. *Aen.* iii. 677 'adstantes lumine torvo Aetnaeos fratres'.

440. **levatus**: cf. 42 n.

442. **io**: a sudden call (i) to attract attention. Cf. *Met.* iv. 513 'io, comites, his retia tendite silvis'. (ii) to express pain. Cf. Tib.

ii. 4. 6 'uror, io, remove, saeva puella, faces!' (iii) to express joy or triumph. Cf. l. 728. Also Pliny, *Ep.* iii. 9 'io, io liber ad te venio'.

crudelius: used here in the same sense as in the colloquial English expression 'to suffer cruelly'.

444. **ecquem**: *memini* sometimes takes the accusative instead of the genitive, especially, as here, with the meaning 'to have lived long enough to remember'. Cf. Cic. *Phil.* v. 6 'Cinnam memini; vidi Sullam'.

agantur: the present, where in English the perfect would be used, is used to express action in the past which still continues in the present. Cf. Shakes. *Ham.* iii. 1. 91 'How does your Honour for this many a day?'

448. **quoque** = *et ut*, *quo* being used with the comparative *magis* to introduce a final clause.

449. **via**: practically 'distance'.

452. **resupino ore**, 'with upturned face.' Cf. Lucr. i. 37 'eque tuo pendet resupini spiritus ore'. For all this passage cf. *Par. Lost* iv. 460 sqq., where Eve sees and loves her own image in the water.

453. **posse**: for subject sc. *eum*.

putes: potential subjunctive.

456. **fugias**: consecutive subjunctive, 'such that thou shouldst.'

et strengthened by **quoque** introduces a new and emphatic argument.

457. **nescio quam**, 'some, I know not what,' an indefinite adjective, which has no effect on the construction of the sentence.

458. **ultro**, 'too,' of that which is done over and above something else, with also the meaning 'of your own accord'.

461. **quantum suspicor**, 'as far as I can tell.'

462. **aures**: prose would require *ad*.

463. [*ille ego sum*, some MSS. *ipse*, Plan.]

sensi: instantaneous perfect.

464. **mei**, 'of myself,' objective genitive depending on the noun *amore*. Cf. 391 'copia nostri'.

465. **faciam**: deliberative subjunctive, as also *roger*, *rogem*, in the alternative question.

deinde, 'now,' after discovering the truth.

rogabo: indicative because he has ceased deliberating, and turns his attention to a fresh point, the entreaty to be made.

466. **inopem . . . fecit**: oxymoron, the juxtaposition of words conveying contrasting ideas, a figure often used by poets. Cf. ii. 627 'et dedit amplexus iniustaque iusta peregit'. Cf. *Par. Lost* i. 63 'darkness visible'. Spenser imitates Ovid with 'his plenty made him poor'.

467. **nostro**: rhetorical use of plural for singular, which may have originated in modesty, but soon degenerated into pomposity. G.L. 204, n. 7.

468. **votum** : explained by the end of the line, 'vellem, quod amamus, abesset.'

in, 'in the case of.' Cf. V. *Aen.* ii. 540 'Achilles talis in hoste fuit'.

vellem : potential. *abesset*, optative, dependent on *vellem*.

470. **superant** = *supersunt.*

471. **posituro** : Livy is the first to use the future participle as equivalent to an adjectival clause, but after this time the usage becomes more common. G.L. 438 n. Here *posituro* is practically equivalent to a causal clause, 'for in death I shall lay down my grief.'

472. **vellem . . . esset**, cf. 468 n.

473. **moriemur in una** : for the same ending cf. ii. 609.

Throughout the last ten lines of this speech of Narcissus, one cannot help feeling that he is realizing and indeed enjoying the strangeness of his fate and the mental exercise of analysing the complicated relation between himself and his reflection. The result is such an unreal atmosphere that his death comes at last as a shock, so impossible is it to believe that such a fantastically minded lover could really die of grief. That Ovid intended it to be mock-sentiment is probable. In his age, no less than in modern times, society considered it a crime to indulge in, or at any rate to reveal to an audience, any deep feeling. In *Richard II*, Shakespeare makes the king ask Gaunt the very question which comes to the mind as one listens to Narcissus, 'Can sick men play so nicely with their names?' The answer Gaunt gives is, 'No, misery makes sport to mock itself,' an answer borne out by the underlying bitterness in his jests, which does not, however, exist in the words of Narcissus.

474. **ad faciem . . . eandem** : for at the beginning of his speech he had half risen and turned to the woods, and though during it he had apostrophized his image in the water, he only now returned to the fixed contemplation of it.

male sanus, 'distraught' ; *male* here is almost a negative. Cf. V. *Aen.* iv. 8 'adloquitur male sana sororem'.

478. **quod tangere non est** : a Greek construction. *est* = it is possible. Cf. Greek ἔστι for πάρεστι with infinitive Hom. *Il.* xx. 246 ἔστι γὰρ ἀμφοτέροισιν ὀνείδεα μυθήσασθαι. The use is more common with a negative, cf. *Il.* vi. 267.

479. **alimenta**, 'food,' used only in the plural by the poets.

480. **summa ab ora**, 'tore down the garment from its upper edge.' [Most of the codices read 'summo vestem deduxit ab ore'. The arguments in favour of the emendation are that *summo ore* is untranslatable, and that the same line with *summa ora* recurs in v. 398, with the verb *laniarat* for *deduxit*.]

481. **marmoreis**, 'white as marble.' Cf. l. 419.

482. **traxerunt**: cf. 399 n. *Ducere* is used with the same sense in l. 485, for which cf. V. *Ecl.* ix. 49 'astrum quo Duceret apricis n collibus uva colorem'.

486. [**liquefacta** is strange as applied to water. If the word is sound (ἐν καταστάντι τῷ ὕδατι, Plan.) it is awkwardly used, and must be referred to the secondary meaning of *liquidus*, i. e. clear. 'Scripsitne Ovidius *quiefacta*? Potestne id vocabuli scribi?' Boissonade. But cf. i. 369–70.]

488. **igne levi**: the equivalent of this in English would be a *slow* fire. Narcissus' death was gradual, not swift. *igne* and *sole* are instrumental ablatives.

490. **tecto igni**, 'with hidden passion.' Cf. iv. 191 'tectos amores'. [For *tecto* Heinsius conjectured *caeco*.]

carpitur, 'is worn away,' a poetical use of *carpo* to express inward care or longing, cf. V. *Aen.* iv. 2 'at regina . . . caeco carpitur igni'.

491. **mixto**: with *rubori*, 'and now the red blended with the white has lost its brightness.' For *color* meaning 'brilliancy', cf. Hor. *Odes* ii. 2. 1:

> 'nullus argento color est avaris
> abdito terris.'

492. **nec . . . et . . . et**: for *nec . . . nec*, sc. *sunt*.

494. **vidit**: subject *Echo*.

quamvis: to be taken with the adjectives *irata* and *memor*, 'though angry and unappeased,' **memor**—of the slight she had suffered.

497. **cum . . . percusserat**: iterative use of *cum* with the indicative. G.L. 584. B. 434.

499. **solitam**: 173 n.

501. **dictoque vale**: ablative absolute, *vale* being regarded as a substantive 'farewell'.

'**valĕ**' **inquit et Echo**: an instance of semi-hiatus, the shortening of a long vowel followed by a word beginning with a vowel. Cf. V. *Ecl.* iii. 79 '"vale, vale," inquit, "Iolla!"'

505. **se in Stygia spectabat aqua**: it was the general belief among the ancients that the shades of the dead continued in the underworld the same pursuits that they had followed in life. Lemaire remarks that the waters of Styx were troubled and muddy, and so could not reflect an image!

planxere sorores Naiades: the original meaning of *plango* is to beat, strike; hence is derived the meaning 'mourn', necessary here, from the beating of the breast in sorrow. The Naiads or water-nymphs are called the sisters of Narcissus because he was the son of the river-god Cephisus and the fountain-nymph Liriope.

506. **sectos fratri imposuere capillos**: it was an ancient custom for the living to place locks of their hair as an offering on

the tombs of the dead. Cf. xiii. 427 of Hecuba leaving such an offering on Hector's grave. Cf. also Hom. *Od.* iv. 197:

> τοῦτό νυ καὶ γέρας οἶον ὀϊζυροῖσι βροτοῖσι,
> κείρασθαί τε κόμην βαλέειν τ' ἀπὸ δάκρυ παρειῶν.

[*posuere*, Riese, Korn.]

508. **quassas faces**: *quassas* is either proleptic 'brandished', or else simply 'of split or broken wood'.

509. **croceum . . . florem**: *croceum* describes rather the centre or heart of the flower than the whole, and this part is also meant by *medium*. King translates:

> 'A flower alone was all they found, whose head
> Blazed golden, 'mid a circlet of white leaves.'

foliis: the petals.

The narcissus still grows in abundance near Mt. Helicon.

[511–563. *Although the fame of Tiresias is greatly increased by the fulfilment of his prophecy of Narcissus' fate, the seer is still scorned by Pentheus, son of Echion and Agaue. In answer to his taunts, Tiresias foretells his death, and his words are speedily verified. A crowd of Thebans, the subjects of Pentheus, rush past, frenzied with the worship of Bacchus. The prince vainly tries to check them, and finally sends his servants to capture their leader and bring him bound.*]

511. **Cognita res**: concrete for abstract, 'knowledge of the event.'

meritam vati . . . famam: for Tiresias, when consulted by Liriope as to her child's future, had replied that he would live to be old, 'si se non noverit.'

For the same method of transition from one story to another, cf. vi. 146, where the story of Arachne's fate reaches Niobe, but is powerless to lessen her pride.

The story of Pentheus was taken by Aeschylus as the subject of a tragedy, which, however, has not come down to us. It is also the theme of the *Bacchae* of Euripides. But Ovid's Pentheus is fiercer and more ruthless than Euripides'. As there is no transformation in the story itself, Ovid introduces the legend of the Tuscan mariners.

Achaidas: Greek. In Homer all Greeks are Ἀχαιοί.

513. **Echionides**: Pentheus, son of Echion, one of the five heroes sprung from the dragon's teeth. Cf. 126.

514. **superum**, 'of the gods,' genitive plural.

515. **tenebras**, 'blindness,' a poetical and rare use. Cf. Lucr. iii. 415 'occidit extemplo lumen tenebraeque sequuntur'.

lucis ademptae: genitive of definition, defining *cladem* 'his misfortune, the loss of his sight'.

516. **movens**: shaking the head betokened indignation.

517. **quam felix esses . . . fieres**: conditional subjunctives, referring to present time, when it is implied that the condition is unfulfilled.

luminis: the ablative of separation is more common than the genitive with *orbus*. Cf. Lucr. v. 840 'orba pedum'. G.L. 405. 2.

518. **Bacchica sacra**: the Bacchic mysteries, rites performed by the frenzied worshippers of the god in his honour. Here specially are meant the *trieterica orgia* celebrated by the Thebans every third year, on Mt. Cithaeron at night. Cf. V. *Aen.* iv. 302 'ubi audito stimulant trieterica Baccho orgia nocturnusque vocat clamore Cithaeron'.

videres: final. ['Nec Bacchica sacra videres,' one good MS.; Plan.; Aldus; half approved by Riese. Simpler but perhaps less effective.]

519. **quam**: *dies* is feminine when it means a day specially marked out or appointed.

520. **novus**, 'yet unknown.' Cf. Eur. *Bacch.* 219 ὁ νεωστὶ δαίμων. Cf. 468.

proles Semeleïa: Bacchus was the son of Jupiter and Semele.

Liber: an ancient Italian deity who presided over the cultivation of the vine and fields, identified later by the Romans with the Greek Bacchus or Dionysus. The name is probably connected with *liberare*, i.e. the Deliverer. Cf. Λυαῖος.

521. **templorum**: genitive of definition, the honour that consists in building temples. 'Unless you deem him worthy to be honoured with temples.' Cf. 515 n.

527. **fides**, 'proof' (πίστις), as often in the poets. Cf. *Fast.* i. 359 'verba fides sequitur'. *dicta*, accus.

aguntur, 'come true.'

528. **adest**: from Lydia. Cf. Eur. *Bacch.* 234.

festis ululatibus: the Bacchic rites were always accompanied by the frenzied cries and howls of the Bacchanals, as well as by the clashing of cymbals and beating of tambours or drums.

529. **matresque nurusque**, 'mothers and daughters(-in-law).' It is often but, it would seem, erroneously stated that the Latin poets used *nurus*, 'metri gratia,' for *feminae* or *mulieres*. But see Professor Hardie in the *Classical Review*, vol. xviii, p. 158.

530. **vulgusquē**: *-que* is lengthened in the accented part of a foot (generally in the second foot but sometimes in the fifth) when another *-que* follows, by Vergil usually before two consonants or a double consonant, but Ovid is less careful. This may be an imitation of the Greek lengthening of τε, or, as *-que* is thought by some to be long sometimes in the accented parts of a Saturnian verse, it may be an archaism. Cf. V. *Ecl.* iv. 51 'Terrasque tractusque', *Met.* i. 193 'Faunique Satyrique'; also V. *Aen.* ix. 767 'Alcandrumque Haliumque Noemonaque Prytanimque' copied by Ovid in *Met.* xiii. 258.

ignota: cf. *novus*, 520.

feruntur: middle. Cf. 80 n.

531. **quis furor**: *quis*, interrogative, is generally substantival, but is occasionally found as a masculine adjective as here and in 632. In some cases the following substantive can be explained as in apposition.

anguigenae, proles Mavortia: cf. 32, 105. Gk. Σπαρτοί.

532. **attonuit**: from *attono*, 'thunder at,' hence 'stupefy'. A verb very rarely used except in the past participle *attonitus*. Ovid uses *attonuere*, *Her*. iv. 50.

aera aere repulsa: cymbals were used in the worship of Bacchus as in that of the Phrygian Cybele in addition to the Phrygian pipe, *tibia*, and kettledrum, *tympanum*. There was much in common between the worship of the two deities.

533. **adunco tibia cornu**: the Phrygian pipe, curved and with a horn end which increased the sound. For the same terms used of the worship of Cybele cf. Catullus lxiii. 20, and of Bacchus, lxiv. 261: 'Plangebant alii proceris tympana palmis,
aut tereti tenues tinnitus aere ciebant,
multis raucisonos efflabant cornua bombos
barbaraque horribili stridebat tibia cantu.'

534. **magicae fraudes**: the rites which were performed by night and purposely surrounded with mystery, naturally conveyed the idea of magic to the minds of the uninitiated. Cf. Eur. *Bacch*. 233, where Pentheus refers to Bacchus as ξένος, γόης, ἐπῳδός. Cf. the chapters in Livy (xxxix. 8–18) on the Bacchanalian orgies at Rome—'one of the most interesting episodes in his history' (Wordsworth).

535. **tuba**: a straight horn, used in the Roman army, so here, of mythical times, an anachronism.

terruerit: subjunctive because dependent on the subjunctive *vincant*. G.L. 629.

537. **inania tympana**, 'the hollow drums.'

vincant: consecutive.

538. **mirer**: deliberative.

longa per aequora: over the sea from Phoenicia. This is inconsistent with ll. 46 sqq. where Ovid relates the killing of all the comrades of Cadmus by the dragon, but the poet is often careless of detail.

539. **Tyron**: the capital of Phoenicia, which they had left, to build a new Tyre in Thebes.

profugos Penates, 'your exiled household gods.' The Penates were the guardian deities of a Roman's house, originally gods of the store (= *penus*), the word coming from the same root as *pasco*, *pabulum*. Cf. V. *Aen*. i. 68 'Ilium in Italiam portans victosque Penates'. The establishment of the Penates was a sure token of the settlement of a new state or colony.

540. **sine Marte**, 'without a struggle.' Cf. 123 n.

capi: subjects, *Tyron ac Penates*.

acrior aetas: abstract for concrete, used of the men themselves. Translate by a genitive, 'youths of an age more keen.' Cf. Plaut. *Men.* iii. 4. 1 'sibi inimicus magis quam aetati tuae', i. e. *tibi.*

542. **thyrsos**: the thyrsus was a wand twined with vine and ivy branches, borne by Bacchus and his followers in their rites. Wreaths of vine or ivy leaves were also worn by them, hence *fronde tegi.*

decebat, 'whose glory it was.' The past tense conveys reproach for the fact that it is so no longer.

543. **precor**: parenthetical. Cf. V. *Aen.* vi. 117 'gnatique patrisque Alma, precor, miserere'.

544. Cf. 46 sqq.

546. **interiīt**: *-it* preceded by *-i* is long when it comes in the accented part of a foot. Cf. i. 114 'subiit'.

at introduces the contrast to *ille.* Notice the antitheses in these four lines.

547. **molles**, 'weaklings.'

548. **vetabant . . . diruerent**: an irregular conditional sentence. The protasis is in the indicative, stating the condition without implying anything as to its fulfilment, as regularly, but instead of an ordinary apodosis which would be 'certe tormenta virique moenia diruere debebant, ferrumque ignisque sonare', a subjunctive of wish introduced by *utinam* is substituted.

551. **essemus . . . foret . . . carerent**: subjunctives in the apodosis of a conditional sentence of which the protasis is suppressed, though contained in the preceding line; 'si tormenta virique moenia diruerent ferrumque ignisque sonarent.'

sine crimine, 'without reproach.' These two lines are an example of Ovid's repetition of the same point in a slightly different form.

553. **at nunc**, 'but as it is.' *nunc* is often used thus of actual facts as opposed to something imagined.

554. Cf. Eur. *Bacch.* 416 *ὁ δαίμων ὁ Διὸς παῖς χαίρει μὲν θαλίαισιν, φιλεῖ δ' ὀλβοδότειραν Εἰρήναν κουροτρόφον θεάν.*

555. **madidi murra**: *murra*, ablative of means. Cf. v. 53 'et madidos murra curvum crinale capillos'. Notice the alliteration.

556. **pictis**, 'embroidered,' proleptic in that it expresses the result of *intextum aurum.*

557. **actutum** (=*in actu*: i. q. *dicto citius*, L. & S. s. v.) is almost a colloquialism: but the word occurs once even in Vergil (*Aen.* ix. 255), and is also to be found in Cicero and Livy.

558. **adsumptum . . . sacra**, 'his father adopted and his rites feigned.' *adsumptum* and *commenta* both predicative.

559. **Acrisio**: Acrisius, king of Argos, shut his gates and refused to admit the god or his worship. Cf. iv. 606. According to the legends Bacchus carried his worship into Argos *after* leaving Thebes; so in Euripides, *Bacch.* 20, Thebes is the first Greek state to which he comes.

vanum, 'vain, false.'

560. **venienti**: cf. 357 n. on *loquenti*.

561. **Penthea**: emphatic for *me*. Cf. xiii. 17 'Aiaci non est tenuisse superbum'.

562. **citi**: adverbial, 'go swiftly.'

[564–700. *Cadmus, Athamas, and the friends of Pentheus try to overcome his opposition to the god, but in vain; his anger is only kindled the more by their remonstrance. His servants return, bringing, as they think, not Bacchus but an Etrurian who has been taking part in the rites. When questioned by Pentheus, the captive tells that his name is Acoetes, and that he is the son of a Maeonian fisherman, who at his death left nothing to his son but the knowledge of his craft and the sea for a fishing-ground. Through a desire for travel he learnt the art of steering; and once, when sailing for Delos, he landed on Chios with his comrades. In the morning when he called upon the latter to start, they brought with them a youth whom they had found and intended to sell into slavery. Acoetes, though not knowing Bacchus, saw that the youth was a god, and refused to take him on board. The others overcame his opposition by force, and they all embarked. As soon as they had done so, the youth appeared to rouse himself, and asked to be landed at Naxos; to this the sailors pretended to consent, but when Acoetes began steering in that direction they seized the rudder and altered the ship's course. Perceiving this, the youth besought them to grant his request: when they refused, he suddenly revealed himself as Bacchus, and, whilst ivy and vine leaves sprang up and climbed over the ship, transformed all the crew except Acoetes into dolphins. They leapt into the sea, and Acoetes at the god's bidding steered the boat for Dia, where he joined at once the Bacchic worship.* (The story is told in the Homeric Hymn to Dionysus, q. v.) *To this story Pentheus listens, but still refuses to accept the warning, and orders his servants to take Acoetes and put him to a cruel death. But while the instruments of torture are being prepared, the doors of his prison open, his chains fall off, and he is set free.*]

564. **avus**: Cadmus, though still alive, had given up the rule to Pentheus.

565. **corripiunt dictis**, 'chide,' a frequent use in the poets, but rare in Cicero. Cf. xiv. 497 'Acmona corripimus'.

566. **admonitu**, 'for the warning,' ablative of cause.

retenta, 'by being restrained.' [*retentu*, Riese, e cod.]

567. [**moderamina**: some of the MSS. read *remoramina*, which is, however, only found in an old glossary, *remoramina = impedimenta*. The meaning is the same, 'delay, hindrance.' *αἱ νουθεσίαι*, Plan. *revocamina*, Baronius—an Ovidian word. Cf. ii. 596.]

568. **sic ego . . .**: such a use of the first person by the poet is strictly not in accordance with the rules of epic poetry, but the aim is to give variety and vividness to the narrative.

eunti, 'its course,' *torrenti* being understood.

571. **ab obice** = *propter obicem*, and is nearly equivalent to the simple ablative of cause, but the preposition emphasizes the idea of the starting-point or source of the action, 'rushed on the more furious from the bar.' Cf. *ab ictu*, 183. Also i. 417 'vetus umor ab igne Percaluit solis'.

572. **cruentati**, 'blood-stained,' from their struggle with the worshippers.

573. **negarunt**: sc. *se*.

576. **sacra . . . secutum**: Ovid nowhere says directly that Bacchus had assumed the form of Acoetes, but it is implied in the miracle wrought in his delivery, l. 699, just as in the story of the sailors his real presence is not directly declared in words, but only by the foliage and the animals sacred to the god. In Eur. *Bacch.* 434 sqq. Bacchus allows himself to be bound, and there also assumes the character of one of his own followers. For this story cf., as well as the Homeric Hymn to Dionysus, Apollodor. iii. 5. 3; Seneca, *Oed.* 449; Propertius iii. 17. 25; Milton, *Comus* 48 sqq. Ovid introduces the tale either for the sake of the transformation, or to give still another warning to Pentheus by showing him the power of the god he scorns. The description is vivid, but it is unlikely that Pentheus' anger would have allowed him to listen to so long a story. Ovid feels this, and makes Pentheus himself explain it, l. 693, but the explanation he gives is unconvincing. It is more in accordance with the poet's plan, however, to work in a vivid story, than to make his characters act in strict conformity with real life.

Tyrrhena gente: ablative of origin. The Tyrrhenians were a Pelasgic race who migrated from Lydia to Italy, and became the ancestors of the Etrurians or Tuscans. Cf. 624 'Tusca pulsus ab urbe'.

[This line is regarded as spurious by Heinsius and Burmann, and Lemaire thinks rightly so, as the poet would not describe Bacchus in this way.] But, as shown above, Euripides makes the god declare himself in the form of one of his own followers, and throughout the story his presence is suggested, not stated.

[*quondam*, codd. *quendam* Jahn.]

583. **patria Maeonia est**: Maeonia, a district of Lydia. All the work of late years in excavation as well as at the comparative study of language, tends to prove the truth of the ancient tradition that the Etrurians came to Italy from Asia Minor. The tradition is preserved in V. *Aen.* viii. 479–80:

> 'Vrbis Agyllinae sedes, ubi Lydia quondam
> gens bello praeclara iugis insedit Etruscis.'

584. Order—*non mihi arva quae duri iuvenci colerent pater . . . reliquit. colerent*, final.

Acoetes mentions the three ways by which a man might earn his living in old times, farming, pasturing flocks and herds, or fishing. Of these three the fisherman's trade was least profitable.

587. **pisces**: with both *decipere* and *ducere*.

588. **ars illi sua census erat**, 'his craft was his wealth.' The property of a Roman was entered in the census or register, and hence the word came to be used of the property registered.

sua refers to the logical subject of the sentence (contained in *illi*) as is common when the sentence can be so turned as to make the grammatical and logical subject identical. Cf. Cic. *Pro Sest.* i. 42 'hunc sui cives e civitate eiecerunt'.

traderet: subjunctive with the circumstantial use of *cum*, the imperfect expressing contemporaneous action. Cf. G.L. 585.

589: **studii**, 'calling.' *successor et heres*, used ironically as if speaking of a great inheritance.

591. **paternum**, 'inheritance.' *paternus* is used of the property or external relations of a father, whilst *patrius* is used of internal characteristics or relations; hence *paterni agri*, but *patrius amor*.

593. **addidici**, 'I learnt besides'—in addition to fishing.

594. **Oleniae sidus pluviale Capellae**: Olenos was a town in Achaea. *Olenia Capella* = the goat (Amalthea) which suckled the infant Zeus, called Olenia either because, according to one legend, it was born near Olenos, or because, according to another, Amalthea, the nymph to whom it belonged, was the daughter of Olenos. The goat was afterwards as a reward changed into a star in the constellation of Auriga, which rose in the rainy season.

595. **Tāÿgĕten**: one of the Pleiades. *Hyades*, a group of seven stars in the head of Taurus, which brought rain both at their rising and setting.

Arcton: the double constellation of the Great and the Little Bear.

597. **Chiae telluris**: it is a moot point whether this refers to the island of Chios or of Ceos. The former is a large island close to the coast of Ionia, the latter a small one in the Cyclades, near the coast of Attica. Acoetes does not say from what port they had started, but only that they were making for Delos, and that on leaving this island of Chios or Ceos, Naxos was on their right. The objection to Chios is that if—as it would seem most natural to suppose—the sailors had started from Lydia, their home, Naxos would not be on their right when they set out for Delos, but on their left. Therefore some of the commentators think it better to take the island as Ceos [and read *Ciae telluris*]. Pliny, *Nat. Hist.* iv. 12–20 says that Ceos was called ὑδρόεσσα, 'well-watered,' by the Greeks, which would agree with the *latices inferre* (601) of Ovid. On the other hand, Ceos from Asia would be out of the way to Delos. Moreover, Chios was famous for its wine, and had

already adopted the worship of Bacchus, so that it is probably better to accept the reading as it is, and assume that here as elsewhere Ovid is guilty of some laxity in his geography. [The Homeric Hymn has no geographical setting, and therefore furnishes no clue to the reading in this passage.]

598. **applicor,** 'come to anchor' (reflexive).

adducor litora = *ducor ad litora.* Cf. v. 499 'advehar Ortygiam'.

599. **doque leves saltus**: a periphrasis for *salio* common with *dare.* Cf. 683. For *levis* = 'nimble', cf. Hor. *Sat.* ii. 6. 98 'levis exsilit'.

immittor: middle 'leap on to,' cf. 42 n.

602. **admoneo** with the infinitive is poetical. Cf. V. *Georg.* iv. 186 'easdem decedere campis admonuit'. It becomes frequent after the Augustan period, but is found in Cicero, cf. *Verr.* ii. 1. 24.

undas: a spring from which to draw the water.

603. **tumulo ab alto**: with *prospicio*, which introduces the indirect question 'quid aura promittat'.

607. **puerum**: cf. Homeric Hymn 3 sq. νεηνίῃ ἀνδρὶ ἐοικώς, πρωθήβῃ.

610. **credi posset**: consecutive subjunctive. **quod** = *tale ut. credo* used personally in the passive is poetical, cf. *Fasti* iii. 351 'at certe credemur'.

613. **faveas . . . adsis . . . des**: jussive subjunctives. *adesse*, meaning 'to aid', is often used in invocations of the gods.

614. **mitte precari**: a poetical form of prohibition, where *mitto* = *omitto.* Cf. Hor. *Epod.* xiii. 7 'cetera mitte loqui'.

615. **conscendere . . . relabi**: explanatory infinitives depending on an adjective, *ocior*, only found in poetry and late prose, and an imitation of a Greek construction. Cf. Hor. *Sat.* i. 4. 12 'piger scribendi ferre laborem'.

'No other was swifter to climb the lofty yards, and, with a grasp on the rope, to slip back on to the deck.'

617. **prorae tutela** = *proreta*, 'guardian of the prow,' i.e. the pilot. Abstract for concrete, cf. 540.

618. **qui requiemque . . . remis**: Greek κελευστής, the man who by some kind of chant set the time for the rowers. *requiemque modumque*, 'rest and rhythm'; *requies* being the time during which the oars were held out of the water, *modus* the measured stroke.

621. **sacro pondere**: cf. 611–12 *supra.* The expression is compressed for *ponderis sacri rapina.*

624. **Tusca ab urbe**: cf. 576 n.

625. **exsilium poenam luebat,** 'was suffering exile as punishment' (appos.).

626. **mihi**: dative of interest.

627. **misisset . . . haesissem**: conditional subjunctives referring to past time.

excussum : sc. *me*.

628. **quamvis amens** : cf. 494 n.

630. **fuerat** : sc. *quem inveneramus*.

635. **terra petita** : local ablative.

636. **Naxon** : Naxos was sacred to Bacchus probably because of its fertility in vines. Cf. V. *Aen.* iii. 125 'bacchatam . . . Naxon'. Hence, perhaps, its association with the Ariadne legend.

pictae : sometimes the whole vessel was painted, but more often on the prow was painted the figure of the patron deity of the ship, or some sign which gave its name to it.

639. **carinae**, 'ship,' by synecdoche, the use of the part for the whole. Cf. *puppibus*, 596.

640. **dextra** : sc. *parte*.

641. [**quis te furor . . . pro se quisque timet** : with this reading some verb such as *cepit* must be supplied with *furor*. Acoetes is too impatient to finish his sentence. Then 'each fears for himself' must be taken to mean that the sailors are afraid that by Acoetes' action in steering for Naxos they will lose their share of the money they hope to gain by selling the youth. Riese reads *persequitur? retine*. Burmann's conjecture adopted in the *Corpus Poetarum* is *persequiturve timor?* which gives the most satisfactory sense. Haupt remarks that it is doubtful whether the line has been correctly transmitted; and Prof. Ellis suggests *Pro sociisque timet* (*J.P.* xii, p. 72).]

643. **aure** : local, for *in aure*. Cf. Mart. iii. 63. 8 'aliqua semper in aure sonat'. Prose would require *in aurem*.

[*aure*, πρὸς τῇ ἀκοῇ, Plan. *ore* (Roscher) is commonly read, but seems singularly feeble. D. A. S.]

644. **capiat que** : Ovid frequently uses *que*, which really belongs to the introductory verb of saying, with the first word of the speech. Cf. viii. 203 '"Medio" que "ut limite curras, Icare", ait, "moneo".'

moderamina : cf. 8 n.

645. **ministerio scelerisque artisque**, 'from the service lent by my skill to the crime.' The genitives are different; *artis*, genitive of definition—the service consisting of my skill; *sceleris*, objective—the service of the crime, *scelus* being the object of the action expressed in *ministerio*.

647. **scilicet** : ironical. Note the emphatic position of *te*.

649. **petit diversa**, 'seeks the opposite course.' *relicta* with *Naxo*.

653. **mihi rogata est** : for *mihi*, cf. 192 n.

654. **vestra** : predicative, 'what glory is yours?'

655. **puerum iuvenes, . . . multi . . unum** : chiasmus, the figure by which contrasted pairs are written with the words in inverse order. The name chiasmus is from the Greek letter X.

puerum X *iuvenes*
multi *unum*

Cf. V. *Aen.* iv. 95 'Vna dolo divom si femina victa duorum est?'

658. **per tibi nunc ipsum**: for *per ipsum tibi nunc*. In oaths, *per* is often separated from its accusative.

ipsum = *Bacchum*.

praesentior, 'more powerful.' Cf. Cic. *Tusc.* i. 28 'Hercules tantus et tam praesens habetur deus'.

659. **tam . . . vera . . . quam veri maiora fide**, 'as true as it is past belief.' *veri*, objective genitive.

661. **siccum navale**: accus. subject = *puppis*. Cf. *Her.* xviii. 198 'et teneant portus naufraga membra tuos'.

663. **vela deducunt**, 'unfurl the sails,' i.e. let them down from the yards, round which they were furled. Cf. xi. 477 'totaque malo Carbasa deducit'.

gemina: i.e. of sails and oars.

665. **distinguunt vela corymbis**, 'deck the sails with ivy clusters.' For *distinguo*, cf. Hor. *Odes* ii. 5. 11 'distinguet Autumnus racemos purpureo varius colore'.

666. **frontem circumdatus**: middle use of the participle with retained accusative. Cf. 162 n.

667. **pampineis**: in ancient statues Bacchus is generally wreathed with ivy, but sometimes with vine-leaves.

668. **simulacra inania**, 'empty phantoms.' Tigers, lynxes, and panthers were sacred to Bacchus, and drew his car. Cf. iv. 24 'tu biiugum pictis insignia frenis Colla premis lyncum'.

669. **pictarum**, 'spotted.'

panthērarum: notice the spondaic line, ending with a word of four syllables, an imitation of Greek metre.

670. **exsiluere**, *ex puppe*.

672. **et expresso spinae curvamine**, 'with a sharp curve of the back.' [κυρτουμένης τῆς ἀκάνθης, Plan.] This curve is only temporary, remaining while the dolphin leaps out of the water, though poets and painters have usually made it a characteristic of the fish.

673. **miracula**: cf. V. *Georg.* iv. 441 'omnia transformat sese in miracula rerum'.

675. **squamamque . . . trahebat**, 'his skin grew hard and put on scales.' As a matter of fact, dolphins are not covered with scales.

676. **obvertere**, 'to ply,' i.e. to turn against the water.

[μεταφέρειν, Plan., i.e. *convertere*?]

678. **pinnas**, 'fins,' as also in l. 671.

680. **trunco corpore**, 'in straitened form'; *truncus*, lit. = deprived of its limbs.

681. **novissima cauda**, 'the end of his tail.'

682. **sinuantur**: cf. 42 n.

683. **dant saltus**: cf. 599.

685. **in**: with *speciem*.

688. [**pavidum gelidumque**: Heinsius' correction for *pavidus gelidusque* of the codices.]

689. **meum**, 'master of myself.' Cf. xiv. 166 'iam suus . . . fatur Achaemenides'.

690. **Diamque tene**, 'make for Dia.' Dia, an old name for Naxos. With *tene*, sc. *cursu*.

691. **sacris**: local dative, arising out of personification, which regards the object as the recipient. Cf. 695 'Stygiae demittite morti'. Cf. V. *Aen.* x. 662 'demittit corpora morti'.

In the Homeric Hymn the god keeps him and renders him πανόλβιον.

699. Cf. Eur. *Bacch.* 447 αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν, κλῇδές τ' ἀνῆκαν θύρετρ' ἄνευ θνητῆς χερός.

lacertis: prose would have *de* or *ex* instead of the simple ablative.

[700–733. *Pentheus, instead of accepting the warning, persists in his scorn and sets out for the scene of the orgies, his anger blazing more fiercely the nearer he approaches. The first of the Bacchanals to see him is his mother Agaue, who in her frenzy fails to recognize him, but thinks him a boar and calls her sisters to the chase. They fall upon him, and rend him limb from limb.*

Warned by the fate of Pentheus, the Theban women throng to the ceremonies in worship of the god.]

701. **ipse vadit**: in Euripides Pentheus dons the disguise of a Bacchanal, and is himself smitten with frenzy by the god, so that he thinks he sees two suns and two Thebes. Dionysus himself leads him to the scene of the rites, where, to enable him to watch, he sets him in a tree. Then disappearing he calls to the Bacchanals that their prey is at hand.

704. Cf. Job xxxix. 25, of the war-horse, 'He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains, and the shouting.'

708. **ultima**, 'borders.'

709. **purus ab arboribus**: *ab* redundant.

spectabilis, 'open to view.'

710. **profanis**, 'uninitiated.' Eur. ἀβακχεύτοισιν.

711. Cf. Eur. *Bacch.* 1114 πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου καὶ προσπίτνει νιν.

712. **suum**, 'her son.'

713. **mater**: Agaue. Her sisters were Ino and Autonoë. Cf. 720, 722.

714. **aper**: in Eur. she mistakes him for a lion.

717. **iam trepidum**: in contrast to his former scorn. *trepidum* is repeated for emphasis, as also *se* in the next line.

719. **matertera**: in Eur. Pentheus makes his first appeal to his mother, who is leading the band. Cf. Eur. *Bacch.* 1120 οἴκτειρε δ' ὦ μῆτέρ με, μηδὲ ταῖς ἐμαῖς ἁμαρτίαισι παῖδα σὸν κατακτάνῃς.

720. **Actaeonis**: for he too was torn to pieces, and therefore Autonoë his mother should have pity.

721. **quis Actaeon**: sc. *sit*.

722. **Inoo**: adjective.

723. **tendat**: final.

724. **dereptis . . . membris**: [*deiectis* is the reading of most of the MSS., *dereptis* being Housman's conjecture. Plan. τῶν ἀφαιρεθέντων μελῶν.]

725. **visis**: sc. *vulneribus*.

726. **iactavit**: the Maenads are frequently represented in art in this attitude, i. e. with the head thrown back and the hair streaming on the wind. It was a typical gesture of the Bacchic frenzy.

727. **avulsum caput . . . complexa**: for *avellit et complectitur*.

In the *Bacchae*, by a daring stroke of tragic irony, Euripides represents Agaue on her home-coming 'with her own son's bleeding head in her hand, as asking where he is that he may nail her trophy (his own head) to the palace-front' (Sidgwick, ad loc.). This was the scene which (according to tradition) was played at a marriage-revel at the Parthian court after Carrhae,—the head of Crassus representing that of Pentheus (Mommsen iv. 337).

728. **io**: cf. 442 n.

730. **male haerentes**, 'barely clinging.' Cf. 474 'male sanus'.

arbore: prose would require *ab* or *ex*.

732. **nova**: cf. 520 n.

733. **tura dant**, 'offer incense.' Cf. vi. 164.

Ismenidĕs: the women of Thebes. Cf. 169 n. Greek nom. plur.

These two lines take up again the tale of the beginning of the Bacchic worship in Greece, and thus form a link to connect the stories of the following book with those already told.

INDEX

VOCABULARY

ABBREVIATIONS.

abl., ablative.
acc., accusative.
adj., adjective.
adv., adverb.
c., common (gender).
compar., comparative.
conj., conjunction.
defect., defective.
dep., deponent.
distrib., distributive.
espec., especially.
f., feminine.
impers., impersonal.
impf., imperfect.
indecl., indeclinable.
indef., indefinite.
interj., interjection.
interrog., interrogative.
loc., locative.
m., masculine.
n., neuter.
num., numeral.
part., participle.
pass., passive.
pers., personal.
pf., perfect.
pl., plural.
plpf., pluperfect.
poss., possessive.
prep., preposition.
pron., pronoun.
reflex., reflexive.
rel., relative.
s., supine.
sing., singular.
subj., subjunctive.
subst., substantive.
superl., superlative.
v. a., verb active.
v. n., verb neuter.
w., with.

ā, ăb, *prep. w. abl.* from, by.

ăbeo, -ire, -ii (-ivi), -ĭtum, *v. n.* go away, depart.

absens (*part. of* absum), absent.

absisto, -ĕre, -stĭti, *no s.*, *v. n.* withdraw from, go away; shrink, turn away.

abstrăho, -ĕre, -xi, -ctum, *v. a.* draw, drag away from.

absum, -esse, āfui, *irreg. v. n.* be away, absent.

absūmo, -ĕre, -mpsi, -mptum, *v. a.* take away; consume.

āc, *conj.* and.

accēdo, -ĕre, -cessi, -cessum, *v. n.* approach; be added to; join.

accendo, -ĕre, -di, -sum, *v. a.* set fire to, inflame.

accĭpio, -ĕre, -cēpi, -ceptum, *v. a.* receive.

ăcer, -cris, -cre, *adj.* sharp, eager, keen, fierce.

Ăchāĭăs, -ădŏs, *adj. f.* Achaean, Grecian.

ăcies, -ei, *f.* edge, point; glance.

Ăcoetēs, *m.* name of a follower of Bacchus.

Ācrĭsius, -ii, *m.* king of Argos, son of Abas, and father of Danaë.

Actaeōn, -ŏnis, *m.* son of Autonoë and Aristaeus, grandson of Cadmus.

actūtūm, *adv.* immediately.
ăcūmen, -ĭnis, *n.* point.
ăcūtus, -a, -um, *adj.* sharp, pointed.
ad, *prep. w. acc.* to, at, for, near.
addisco, -ĕre, -dĭdĭci, *no s.*, *v. a.* learn in addition.
addo, -ĕre, -dĭdi, -dĭtum, *v. a.* add, give.
addūco, -ĕre, -duxi, -ductum, *v. a.* draw to; draw up, wrinkle.
adflātus, -ūs, *m.* breathing, breath.
adflo, -are, -āvi, -ātum, *v. a. and n.* to breathe on.
adhĭbeo, -ēre, -ui, -ĭtum, *v. a.* turn to, apply, employ.
ădhūc, *adv.* as yet, still.
ădĭmo, -ĕre, -ēmi, -emptum, *v. a.* take away.
ădĭtus, -ūs, *m.* entrance, approach.
adiūro, -are, -āvi, -ātum, *v. a.* swear to *or* by.
admīror, -ari, -atus, *v. dep. a. and n.* wonder.
admŏneo, -ēre, -ui, -ĭtum, *v. a.* remind.
admŏnĭtus, -ūs, *m.* reminder, reproof.
admŏveo, -ēre, -mōvi, -mōtum, *v. a.* bring to, put to.
ădōro, -are, -avi, -atum, *v. a.* worship, pray to.
adrīdeo, -ēre, -rīsi, -rīsum, *v. n.* laugh at *or* with; smile at *or* upon.
adsentio, -ire (*more usu.* -ior, -iri), *v. n.* give assent to.
adsŏno, -are, *v. n.* respond to.
adspergo, -ĭnis, *f.* sprinkling, foam, spray.
adspĭcio, -ĕre, -spexi, -spectum, *v. a.* see, look at.
adsto, -are, -stĭti, *v. n.* stand by.
adsum, -esse, -fui, *v. n.* be present, at hand; appear; help.
adsūmo, -ĕre, -mpsi, -mptum, *v. a.* take, adopt.
ăduncus, -a, -um, *adj.* bent, curved.
advĕna, -ae, *m. f. and n.* stranger.
adversus, -a, -um, *adj.* facing, in front.
adverto, -ĕre, -ti, -sum, *v. a.* turn towards, to.
Ăëllo, -ūs, *f.* one of Actaeon's hounds.
aequor, -ŏris, *n.* sea.
aequus, -a, -um, *adj.* even, favourable, equal. **ex aequo**, equally.
āēr, āĕris, *m.* air.
āes, āeris, *n.* bronze; anything made of bronze, cymbals, &c.
aestus, -ūs, *m.* heat.
aetas, -ātis, *f.* age.
aeternus, -a, -um, *adj.* eternal, lasting.
Aethălīōn, *m.* a companion of Acoetes.
aether, -ĕris, *m.* stay.
aevum, -i, *n.* age, life.
affĕro, -ferre, attŭli, allatum, *v. a.* bring to.
Ăgāūē, -ēs, *f.* daughter of Cadmus, wife of Echion, mother of Pentheus.
Ăgēnor, -ŏris, *m.* king of Phoenicia, father of Cadmus and Europa.
Ăgēnŏrĭdēs, -ae, *m.* son of Agenor, Cadmus.
ăger, -ri, *m.* land, field.
ăgĭto, -are, -āvi, -ātum, *v. a.* drive; be engaged in; shake, brandish.
agmen, -ĭnis, *n.* an army in line of march; band, troop.
ăgo, -ĕre, ēgi, actum, *v. a.* drive, do, spend (time), accomplish. **grātes ăgĕre**, render thanks (to the gods).
Agrē, -ēs, one of Actaeon's hounds.
Agrĭodūs, *m.* 'with cruel teeth,' one of Actaeon's hounds.
āio, ăis, ăit, *v. defect. n.* say.
albeo, -ēre, *v. n.* be white.
albĭdus, -a, -um, *adj.* white.
albus, -a, -um, *adj.* white; *subst.* **album**, -i, *n.* white.
Alcē, -ēs, *f.* one of Actaeon's hounds.
Alcĭmĕdōn, -ontis, *m.* a companion of Acoetes.
ălĭēnus, -a, -um, *adj.* foreign, strange, unnatural.
ălĭmentum, -i, *n.* nourishment.
ălĭquis, -qua, -quid, *indef. pron.* some one.
ălĭter, *adv.* otherwise.
ălius, -a, -ud, *adj.* other; **alii . . . alii**, some . . . others.

ălo, -ĕre, -ui, -ĭtum, *v. a.* nourish.
alter, -ĕrius, *adj.* one, other (of two).
alternus, -a, -um, *adj.* alternate, answering.
altus, -a, -um, *adj.* high, lofty.
alvus, -i, *f.* womb, belly.
ambāges, -is, *f.* winding.
ambĭguus, -a, -um, *adj.* doubtful; *subst.* **ambiguum**, -i, *n.* doubt, uncertainty.
āmens, -tis, *adj.* senseless, distraught.
ămīcus, -a, -um, *adj.* friendly.
amnis, -is, *m.* river.
ămo, -are, -āvi, -ātum, *v. a.* love.
ămor, -ōris, *m.* love.
ăn, *interrog. conj.* or?
anguĭgĕna, -ae, *m.* born of a dragon *or* serpent.
anguis, -is, *m.* snake.
ănĭma, -ae, *f.* breath, life, soul.
ănĭmus, -i, *m.* mind, courage.
annĕ, *interrog. conj. pleon. for* an, or?
annus, -i, *m.* year.
antĕ, *prep. w. acc.* before; *adv.* before, sooner.
antemna, -ae, *f.* sailyard.
antĭcĭpo, -are, -āvi, -ātum, *v. a.* to be the first to do a thing; to be beforehand in doing it.
antrum, -i, *n.* cave, grotto.
Āŏnĭus, -a, -um, *adj.* belonging to Aonia, Boeotian.
ăper, -ri, *m.* wild boar.
Apollo, -ĭnis, *m.* god of the sun, son of Jupiter and Latona.
appāreo, -ēre, -ui, -ĭtum, *v. n.* appear, be seen.
appello, -are, -āvi, -ātum, *v. a.* call.
applĭco, -are, -āvi, -ātum, *v. a. and n.* bring near to; to land; bring to land.
ăqua, -ae, *f.* water.
āra, -ae, *f.* altar.
ărātrum, -i, *n.* plough.
arbĭter, -ri, *m.* judge, umpire.
arbor, -ŏris, *f.* tree.
Arcăs, -ădis, *m.* Arcadian.
arceo, -ēre, -ui, -ctum, *v. a.* keep off; prevent.
Arctŏs, -i, *f.* the Great and the Little Bear, a double constellation near the North Pole.
arcus, -ūs, *m.* bow, arch, vault.
ardeo, -ēre, arsi, *v. n.* burn, blaze.
arduus, -a, -um, *adj.* high, steep.
argenteus, -a, -um, *adj.* silvery, of silver.
Argŏlĭcus, -a, -um, *adj.* of Argos.
arma, -ōrum, *n. pl.* arms, weapons.
armentum, -i, *n.* herd.
armĭger, -ĕra, -ĕrum, *adj.* bearing arms (*m. and f. as subst.* armour-bearer).
armus, -i, *m.* shoulder.
ars, -tis, *f.* skill, art; craft.
artus, -ūs, *m.* limb.
arvum, -i, *n.* field.
Asbŏlus, -i, *m.* one of Actaeon's hounds.
astŭpeo, -ēre, *v. n.* be amazed at.
ăt, *conj.* but, yet.
āter, -ra, -rum, *adj.* black, dark.
Ăthămās, -antis, *m.* son of Aeolus and king in Thessaly.
atque, *conj.* and.
attĕnuo, -are, -āvi, -ātum, *v. a.* make thin, wear away.
attŏnĭtus, -a, -um (*part. of* attŏno), thunderstruck, spell-bound.
attŏno, -are, -ui, -ĭtum, *v. a.* thunder at; stupefy.
attrăho, -ĕre, -traxi, -tractum, *v. a.* draw, drag to.
auctor, -ōris, *m.* originator, giver, cause, leader; teacher.
audācissimus, -a, -um. *See* **audax**.
audax, -ācis, *adj.* bold (audacior, audacissimus).
audio, -ire, -ii (-ivi), -ītum, *v. a.* hear.
aufĕro, -ferre, abstŭli, ablātum, *v. a.* carry away, take away.
augur, -ŭris, *c.* soothsayer, diviner.
augŭror, -ari, -atus, *v. dep. act.* prophesy, foretell.
aulaeum, -i, *n.* curtain (of a theatre).
aura, -ae, *f.* air, breeze (*generally plural*).
auris, -is, *f.* ear.

Aurōra, -ae, *f.* the goddess of dawn; dawn.
aurum, -i, *n.* gold.
aut, *conj.* or, either.
Autŏnŏē, -ēs, *f.* daughter of Cadmus, wife of Aristaeus, and mother of Actaeon.
Aŭtŏnŏēĭus, -a, -um, *adj.* of Autonoë.
autumnus, -i, *m.* autumn.
āvello, -ĕre, -velli *or* -vulsi, -vulsum, *v. a.* tear off, rend off.
āverto, -ĕre, -ti, -sum, *v. a.* turn aside.
ăvus, -i, *m.* grandfather.

Bacchantes, -um, *f.* the Bacchantes; *cf.* **bacchor.**
Bacchēus, -a, -um, *adj.* of Bacchus.
Bacchĭcus, -a, -um, *adj.* of Bacchus.
bacchor, -ari, -ātus, *v. dep. n.* keep the festival of Bacchus.
Bacchus, -i, *m.* god of wine and poets.
băcŭlum, -i, *n.* staff.
beātus, -a, -um, *adj.* blessed, happy.
bellĭcus, -a, -um, *adj.* of war.
bellum, -i, *n.* war.
bĕnĕ, *adv.* well.
bĭbo, -ere, bĭbi, *v. a.* drink.
bĭs, *adv.* twice.
blandus, -a, -um, *adj.* fond, caressing.
Boeōtĭus, -a, -um, *adj.* Boeotian.
bōs, bŏvis, *c.* bull, cow, ox, heifer.
bracchium, -ii, *n.* arm.
brĕvis, -e, *adj.* short.

căcūmĭno, -are, -āvi, -ātum, *v. a.* make pointed.
cădo, -ĕre, cĕcĭdi, cāsum, *v. n.* fall.
Cadmus, -i, *m.* son of Agenor, king of Phoenicia.
caecus, -a, -um, *adj.* blind.
caedes, -is, *f.* slaughter.
caelum, -i, *n.* heaven.
caerŭleus, } -a, -um, *adj.* sea blue,
caerŭlus, } blue.
călămus, -i, *m.* reed; fishing-rod.
călesco, -ĕre, *v. n.* grow warm *or* hot, glow.
campus, -i, *m.* plain.
Cănăchē, -ēs, *f.* one of Actaeon's hounds.
candĭdus, -a, -um, *adj.* white, gleaming.
candor, -ōris, *m.* whiteness, brilliancy.
cāni, -orum, *pl. m.* grey hairs.
cănis, -is, *c.* dog, hound.
cănōrus, -a, -um, *adj.* tuneful, melodious.
cantus, -ūs, *m.* song.
căpax, -ācis, *adj.* ample, large.
căpella, -ae, *f.* she-goat, goat.
căpillus, -i, *m.* hair.
căpĭo, -ĕre, cēpi, captum, *v.a.* take, catch, seize.
capto, -are, -āvi, -ātum, *v. a.* grasp at, try to seize.
căput, -ĭtis, *n.* head.
căreo, -ēre, -ui, -ĭtum, *v. n.* lack.
cărīna, -ae, *f.* keel; ship, vessel.
carpo, -ĕre, -psi, -ptum, *v. a.* pluck, pull off; consume, enfeeble, destroy (*especially of inward care or longing*). **carpere viam**, pursue one's way.
cārus, -a, -um, *adj.* dear.
Castălĭus, -a, -um, *adj.* Castalian, of Castalia, a fountain on Parnassus, sacred to Apollo and the Muses.
cătēna, -ae, *f.* chain, fetter.
cauda, -ae, *f.* tail.
causa, -ae, *f.* cause, case, reason.
cēdo, -ĕre, cessi, cessum, *v. n.* yield, retreat.
cĕlĕber, -bris, -bre, *adj.* famous (celebrior, celeberrimus).
cĕler, -ĕris, -ĕre, *adj.* swift.
cēlo, -are, -āvi, -ātum, *v. a.* hide.
celsus, -a, -um, *adj.* lofty, high.
census, -ūs, *m.* census, wealth, possessions.
Cēphīsius, -i, *m.* son of Cephisus, Narcissus.
Cēphīsus (-ŏs), -i, *m.* a river in Phocis and Boeotia; a river-god, father of Narcissus.
cēra, -ae, *f.* wax.
Cĕrēs, -ĕris, *f.* goddess of agriculture; *by metonymy* corn, food.
cerno, -ĕre, crēvi, crētum, *v. a.* see.
certātim, *adv.* emulously, eagerly.

certē, *adv.* at any rate.
certus, -a, -um, *adj.* sure; resolved.
cervix, -īcis, *f.* neck.
cervus, -i, *m.* stag.
cētĕrus, -a, -um, *adj.* the rest.
ceu, *adv.* as, like.
Chīus, -a, -um, *adj.* of Chios, an island in the Aegean Sea.
chŏrus, -i, *m.* dance.
cingo, -ĕre, -nxi, -nctum, *v. a.* surround, gird, encircle.
circā, *adv.* around.
circumdo, -ăre, -dĕdi, -dătum, *v. a.* surround, gird, encircle.
circumfĕro, -ferre, -tŭli, -lātum, *v. a.* bear round; cast round.
circumflŭo, -ĕre, -fluxi, *v. n. and a.* flow over, round.
circumfundo, -ĕre, -fūdi, -fūsum, *v. a.* pour round; (*middle*) crowd round.
circumlĭno, -ĕre, -lĭtum, *v. a.* smear all over, besmear.
circumsto, -are, -stĕti, *v. a. and n.* stand round, surround.
Cĭthaerōn, -ōnis, *m.* a mountain of Boeotia.
cĭtius, *adv.* more swiftly.
cĭtus, -a, -um, *adj.* (*part. of* cieo) quick, swift.
cīvīlis, -e, *adj.* civil, between citizens.
clādes, -is, *f.* disaster, misfortune.
clāmo, -are, āvi, -ātum, *v. a. and n.* shout, cry out.
clāmor, -ōris, *m.* shout.
clārus, -a, -um, *adj.* clear, loud.
claudo, -ĕre, -si, -sum, *v. a.* close, shut.
clĭpĕo, -are, -ātum, *v. a.* arm with a shield.
cŏĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* come together, meet.
coepi, -isse, -tum, *defect. v. a. and n.* begin.
coetus, -ūs, *m.* assembly, crowd.
cognosco, -ĕre, -ōvi, -ĭtum, *v. a.* know, ascertain.
cōgo, -ĕre, coēgi, coactum, *v. a.* drive together; compel.
collĭgo, -ĕre, -lēgi, -lectum, *v. a.* gather.
collum, -i, *n.* neck.
cŏlo, -ĕre, -ui, cultum, *v. a.* cultivate, cherish, worship.
cŏlor, -ōris, *m.* colour, hue; brightness.
cŏma, -ae, *f.* hair.
cŏmĕs, -ĭtis, *c.* companion.
cŏmĭto, -are, -āvi, -ātum, *v. a.* accompany.
commĭniscor, -i, -mentus, *v. dep. a.* invent, feign.
commĭnŭs, *adv.* in close contest, hand to hand.
compāges, -is, *f.* joint, joining, structure.
compendium, -ii, *n.* short cut.
complector, -i, -plexus, *v. dep. a.* embrace.
compleo, -ēre, -ēvi, -ētum, *v. a.* fill.
complexus, -ūs, *m.* embrace.
cōnāmen, -ĭnis, *n.* effort.
concĭĕo, -ire, -īvi, -ĭtum, *v. a.* stir, urge, rouse.
concĭpio, -ĕre, -cēpi, -ceptum, *v. a.* take, receive; conceive.
concors, -dis, *adj.* united.
condo, -ĕre, -dĭdi, -dĭtum, *v. a.* found, build.
confĕro, -ferre, -tŭli, collatum, *v. a.* bring together, join.
confĭtĕor, -ēri, -fessus, *v. dep. a. and n.* confess, acknowledge.
conĭcio, -ĕre, -iēci, -iectum, *v. a.* hurl, throw.
coniunx, -ŭgis, *c.* husband, wife.
conscendo, -ĕre, -di, -sum, *v. a. and n.* mount, climb.
consīdĕro, -are, -āvi, -ātum, *v. a.* look at closely, examine.
consisto, -ĕre, -stĭti, -stĭtum, *v. n.* stand still, remain, settle.
consŭlo, -ĕre, -ui, -tum, *v. a.* consult.
consūmo, -ĕre, -sumpsi, -sumptum, *v. a.* devour; spend.
contemno, -ĕre, -mpsi, -mptum, *v. a.* despise.
contemptor, -ōris, *m.* despiser.
contingo, -ĕre, -tĭgi, -tactum, *v. a.* touch, reach; *v. n.* befall.
contrăho, -ere, -xi, -ctum, *v. a.* draw together; narrow, lessen; wrinkle.

contrārius, -a, -um, *adj.* opposite; *subst.* **contrārium**, -ii, *n.* the opposite.
cōnus, -i, *m.* apex of a helmet.
cōpia, -ae, *f.* abundance; means, power.
cŏr, cordis, *n.* heart.
cornū, -ūs, *n.* horn.
cŏrōna, -ae, *f.* garland.
corpus, -ŏris, *n.* body.
corrĭpio, -ĕre, -rĭpui, -reptum, *v. a.* seize, catch; fascinate; reproach, chide.
cŏrymbus, -i, *m.* cluster (*espec. of ivy berries*).
crēdo, -ĕre, -dĭdi, -dĭtum, *v. n.* believe.
crēdulus, -a, -um, *adj.* credulous.
creo, -are, -āvi, -ātum, *v. a.* create, bring forth.
cresco, -ĕre, crēvi, crētum, *v. n.* grow, increase.
crīmen, -ĭnis, *n.* charge, reproach, fault.
crīnis, -is, *m.* hair.
crista, -ae, *f.* crest.
Crŏcălē, -ēs, *f.* one of Diana's maidens.
crŏcĕus, -a, -um, *adj.* saffron, yellow.
crŭcio, -are, -āvi, -ātum, *v. a.* torture.
crūdēlis, -e, *adj.* cruel.
crūdēlius, *adv. compar.* more cruelly.
cruentātus, -a, -um, *adj.* (*part. of* cruento), bloodstained.
cruentus, -a, -um, *adj.* bloody, bloodstained.
crūs, crūris, *n.* leg.
cultus, -ūs, *m.* style, appearance; dress.
cum, *prep. w. abl.* with.
cum, *conj.* when, since, though.
cūnae, -ārum, *f.* cradle.
cunctus, -a, -um, *adj.* all.
cŭpīdo, -ĭnis, *f.* desire.
cŭpio, -ĕre, -ii (-ivi), -ītum, *v. a.* desire.
cŭpressus, -i, *and less often* -ūs, *f.* cypress.
cūr, *adv.* why?
cūra, -ae, *f.* care, trouble.
curro, -ĕre, cŭcurri, cursum, *v. n.* run, hasten.
cursus, -ūs, *m.* course, running.
curvāmen, -ĭnis, *n.* curve, bending.
curvo, -are, -āvi, -ātum, *v. a.* bend, curve.
curvus, -a, -um, *adj.* bent, rounded, winding.
cuspis, -ĭdis, *f.* spear-tip, spear.
cŭtis, -is, *f.* skin.
Cyprius, -a, -um, *adj.* of Cyprus.

damno, -are, -āvi, -ātum, *v. a.* condemn.
dē, *prep. w. abl.* down from, from; of, out of; concerning.
dea, -ae, *f.* goddess.
dēbeo, -ēre, -ui, -ĭtum, *v. a.* owe; ought.
dĕceo, -ēre, -ui, *no s.*, *v. a.* become, befit.
dēcĭpio, -ĕre, -cēpi, -ceptum, *v. a.* deceive, snare, catch.
dēcurso, -ĕre, -cŭcurri *or* -curri, -cursum, *v. n. and a.* run down, flow down.
dĕcus, -ŏris, *n.* beauty, glory, honour.
dēdūco, -ĕre, -duxi, -ductum, *v. a.* draw down; unfurl (*of sails*).
dēfendo, -ĕre, -di, -sum, *v. a.* defend, protect.
dēfĕro, -ferre, -tŭli, -lātum, *v. a.* bear, bring down.
deindĕ, *adv.* then.
dēlābor, -i, -lapsus, *dep. v. n.* glide down from, fly down.
Dēlŏs, -i, *f.* Delos, an island in the Aegean Sea, the birthplace of Apollo and Diana.
dēlūdo, -ĕre, -si, -sum, *v. a.* mock, deceive.
dēmens, -tis, *adj.* mad, foolish.
dēmitto, -ĕre, -mīsi, -missum, *v. a.* send down, lower.
dēmo, -ĕre, dempsi, demptum, *v. a.* take away, take off.
dēnĭque, *adv.* at length.
dens, -tis, *m.* tooth, fang.

densus, -a, -um, *adj.* thick.
dēpōno, -ĕre, -pŏsui, -pŏsitum, *v. a.* lay down *or* aside.
dēprendo, -ĕre, -i, -sum, *v. a.* seize, overtake, catch.
dērĭpio, -ĕre, -rĭpui, -reptum, *v. a.* tear from, snatch away.
dēscendo, -ĕre, -i, -sum, *v. n.* descend.
dēsĕro, -ĕre, -ui, -tum, *v. a.* forsake.
dēsertus, -a, -um, *adj.* lonely, forsaken.
dēsĭlio, -ire, -ui, *no s., v. n.* leap down.
dēspĭcio, -ĕre, -spexi, -spectum, *v. a.* look down on; despise, scorn.
dēsum, -esse, -fui, *v. n.* be wanting.
dĕus, -i, *m.* god.
dēvĭus, -a, -um, *adj.* lonely.
dexter, -ĕra (-ra), -ĕrum (-rum), *adj.* right, on the right.
Dīa, -ae, *f.* old name of the island of Naxos.
Dīāna, -ae, *f.* daughter of Jupiter and Latona, sister of Apollo; goddess of hunting and chastity.
dīco, -ĕre, -xi, -ctum, *v. a.* say, name.
Dictaeus, -a, -um, *adj.* Dictaean, *poet. for* Cretan, from Dicte, a mountain in the eastern part of Crete.
dictum, -i, *n.* word.
Dictȳs, -ȳŏs, *m.* one of the companions of Acoetes.
dies, -ēi, *m. and f.* day.
diffĕro, differre, distŭli, dīlātum, *v. a.* separate; put off, delay.
diffĭcĭlis, -e, *adj.* difficult.
diffundo, -ĕre, -fūdi, -fūsum, *v. a.* pour out, scatter; gladden.
dĭgĭtus, -i, *m.* finger.
dignor, -ari, -ātus, *v. dep. a.* deem worthy.
dignus, -a, -um, *adj.* worthy.
dīlăcĕro, -are, -āvi, -ātum, *v. a.* tear to pieces.
dīlĭgo, -ĕre, -lexi, -lectum, *v.a.* love.
dīmĭdius, -a, -um, *adj.* half.
dīmitto, -ĕre, -mīsi, -missum, *v. a.* send in different directions.
dīruo, -ĕre, -ui, -ŭtum, *v. a.* tear asunder, destroy.
dīrus, -a, -um, *adj.* fell, dread.
discēdo, -ĕre, -cessi, -cessum, *v. n.* depart.
disco, -ĕre, dĭdĭci, *v. a.* learn.
distinguo, -ere, -nxi, -nctum, *v. a.* separate, distinguish; adorn.
dīsto, -are, *v. n.* be distant.
diū, *adv.* for a long time.
dĭūturnus, -a, -um, *adj.* lasting, long.
dīversus, -a, -um, *adj.* contrary, opposite.
do, dăre, dĕdi, dătum, *v. a.* give; cause; grant. **dare vela, lintea,** set sail; **dare saltus,** leap.
doctus, -a, -um, *adj.* skilful, learned, experienced.
dŏcŭmentum, -i, *n.* example, warning.
dŏleo, -ĕre, -ui, -ĭtum, *v. n.* grieve.
dŏlor, -ōris, *m.* pain, grief.
dŏmĭnus, -i, *m.* master, owner.
dŏmus, -ūs, *f.* house, home.
dōnĕc, *conj.* until.
Dorcēūs, -ei, *m.* one of Actaeon's hounds.
Drŏmăs, -ădis, *m.* one of Actaeon's hounds.
Dryăs, -ădis, *f.* tree *or* wood-nymph, Dryad.
dŭbĭto, -are, -āvi, -ātum, *v. a. and n.* doubt, hesitate.
dūco, -ĕre, -xi, -ctum, *v. a.* lead; take, assume; form.
dum, *conj.* while, until.
duŏ, -ae, -ŏ, *num.* two.
dūrĭtia, -ae, *f.* hardness.
dūro, -are, -āvi, -ātum, *v. a.* harden.
dūrus, -a, -um, *adj.* hard, stubborn.
dux, dŭcis, *c.* leader, guide, chief.

ē, ex, *prep. w. abl.* out of, from.
ĕburneus, -a, -um, *adj.* of ivory.
eccĕ, *interj.* lo!
Ĕchīōn, -ŏnis, *m.* one of the heroes who sprang up from the dragon's teeth, father of Pentheus.

Ĕchīŏnīdes, -ae, *m.* son of Echion, Pentheus.
Ēcho, -ūs, *f.* the nymph Echo.
ecquĭs, -quid, *interrog. pron.* any one, is there any one who?
ēdo, -ĕre, -dĭdi, -dĭtum, *v. a.* give out, utter.
ēdŭco, -are, -āvi, -ātum, *v. a.* rear.
ēdūco, -ĕre, -xi, -ctum, *v. a.* draw out.
effĕro, -ferre, extŭli, ēlatum, *v. a.* bring, carry out; put out; lift up, raise.
effĭcio, -ĕre, -fēci, -fectum, *v. a.* make, form, render.
efflo, -are, -āvi, -ātum, *v. a.* blow out, breathe out.
efflŭo, -ĕre, -xi, *v. n.* flow *or* run out; slip from.
ĕgŏ, mei, *pers. pron.* I.
ēgrĕdior, -i, -gressus, *dep. v. n.* step out of.
ēheū, *interj.* alas!
ēlĭgo, -ĕre, -lēgi, -lectum, *v. a.* choose.
ēmergo, -ĕre, -si, -sum, *v. n.* come forth, rise up.
ēmĭnus, *adv.*, at *or* from a distance.
ēmŏrior, -i, -mortuus, *v. dep. n.* die.
ēn, *interj.* lo! behold!
ĕnim, *conj.* for.
ēnītor, -i, -nīsus (-nixus), *dep. v. a. and n.* struggle out; bear (a child).
ensis, -is, *m.* sword.
ĕo, ire, ii (ivi), ĭtum, *v. n.* go.
Ĕpōpēūs, -ei, *m.* a companion of Acoetes.
ĕquus, -i, *m.* horse.
ergō, *adv.* therefore.
ērĭgo, -ĕre, -rexi, -rectum, *v. a.* raise.
ĕrīlis, -e, *adj.* of a master.
ērĭpio, -ĕre, -ui, -reptum, *v. a.* snatch away, tear *or* pull out.
erro, -are, -āvi, -ātum, *v. n.* wander, stray.
error, -ōris, *m.* wandering, error, mistake.
et, *conj.* and; both; also.
ĕtiam, *conj.* also, even.
etsi, *conj.* although.

ēvādo, -ĕre, -si, -sum, *v. n. and a.* go *or* come out, forth; escape.
evĕnio, -ire, -vēni, -ventum, *v. n.* come true (of prophecies).
excĭpio, -ĕre, -cēpi, -ceptum, *v. a.* take, catch.
exclāmo, -are, -āvi, -ātum, *v. a. and n.* cry out, exclaim.
excŭtio, -ĕre, -cussi, -cussum, *v. a.* shake off.
exemplum, -i, *n.* pattern, example; way, manner.
exĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* go from, leave; rush out.
exĭguus, -a, -um, *adj.* little, small, narrow.
exĭtus, -ūs, *m.* end, result.
expleo, -ēre, -ēvi, -ētum, *v. a.* fill, complete; fulfil.
exsĭlio, -ire, -ui, *v. n.* spring *or* leap out.
exsĭlium, -i, *n.* exile.
exsisto, -ĕre, -stĭti, -stĭtum, *v. n.* come forth; spring, proceed.
exspecto, -are, -āvi, -atum, *v. a.* wait for.
exspīro, -are, -āvi, -ātum, *v. a.* breathe out.
exstinguo, -ĕre, -nxi, -nctum, *v. a.* put out, destroy.
exsto, -are, *v. n.* stand out *or* above.
exsurgo, -ĕre, -surrexi, *v. n.* rise.
extemplō, *adv.* forthwith, immediately.
extĕnŭs, -āre, -āvi, -ātum, *v. a.* weaken.
extrēmus, -a, -um, *adj. superl.* farthest.

făcies, -ēi, *f.* form, face, beauty, appearance.
făcio, -ĕre, fēci, factum, *v. a.* do, make, perform, cause.
factum, -i, *n.* act, deed.
falcātus, -a, -um, *adj.* sickle-shaped, curved.
fallax, -ācis, *adj.* deceptive, false, deceitful.
fallo, -ĕre, fĕfelli, falsum, *v. a.* deceive, cheat.
falsus, -a, -um (*part. of* fallo), false.

fāma, -ae, *f.* fame, report.
fămŭlus, -i, *m.* servant, attendant.
fātālis, -e, *adj.* of fate.
făteor, -ēri, fassus, *v. dep. a.* confess, acknowledge.
fātĭdĭcus, -a, -um, *adj.* prophetic.
fātum, -i, *n.* fate.
fautrix, -īcis, *f.* guardian, patroness.
făveo, -ēre, fāvi, fautum, *v. n.* favour, delight in.
fax, făcis, *f.* torch.
fēlix, -īcis, *adj.* happy, fortunate.
fēmĭna, -ae, *f.* woman.
fēmĭnĕus, -a, -um, *adj.* of women.
fĕmŭr, -ŏris, *n.* thigh.
fĕra, -ae, *f.* wild beast.
fĕrē, *adv.* about.
fĕretrum, -i, *n.* bier.
fĕrio, -ire, *v. a.* strike.
fĕro, ferre, tŭli, lātum, *v. a.* bear, bring, offer; say.
fĕrox, -ōcis, *adj.* brave, high-spirited; fierce.
ferrum, -i, *n.* iron; sword, blade, spear-tip.
fĕrus, -a, -um, *adj.* savage, fierce; (*subst.*) **fĕrus**, -i, *m.* wild beast; fĕra, cf. above.
ferveo, -ēre, ferbui, *no s.*, *v. n.* boil.
fessus, -a, -um, *adj.* weary.
festus, -a, -um, *adj.* gay, merry, festive.
fĭdes, -ĕi, *f.* faith, promise, fulfilment.
fīdus, -a, -um, *adj.* loyal, faithful.
fīgo, -ĕre, fixi, fixum, *v. a.* fix, imprint, impress.
fĭgūra, -ae, *f.* shape, figure.
findo, -ĕre, fĭdi, fissum, *v. a.* cleave, split, divide.
fīnio, -ire, -ii (-ivi), -ītum, *v. a.* end, bound.
fīnis, -is, *m. or f.* end.
fio, fĭĕri, factus, *v. n.* become, be made.
firmo, -are, -āvi, -ātum, *v. a.* make firm, strengthen, confirm.
flăgello, -are, -āvi, -ātum, *v. a.* scourge, lash, beat.
flamma, -ae, *f.* flame.
flāvus, -a, -um, *adj.* yellow.

flecto, -ĕre, -xi, -xum, *v. a.* bend, curve, turn.
fleo, -ēre, -ēvi, -ētum, *v. n.* weep.
flōs, -ōris, *m.* flower.
fluo, -ĕre, -xi, -xum, *v. n.* flow.
foedo, -are, -āvi, -ātum, *v. a.* pollute, stain.
fŏlium, -i, *n.* leaf.
fons, -tis, *m.* spring, fount.
fŏris, -is, *f.* door.
forma, -ae, *f.* shape, beauty.
formo, -are, āvi, -ātum, *v. a.* fashion, form.
formōsus, -a, -um, *adj.* beautiful, shapely.
fortĕ, *adv.* by chance.
fortis, -e, *adj.* strong, brave.
fortūna, -ae, fortune, luck, fate.
Fortūna, -ae, *f.* the goddess of fate, Fortune.
frāter, -tris, *m.* brother.
frāternus, -a, -um, *adj.* of a brother.
fraus, fraudis, *f.* deceit; spell.
frĕmo, -ĕre, -ui, -ĭtum, *v. a. and n.* resound, roar; neigh (of a horse).
frĕquento, -are, -āvi, -ātum, *v. a.* frequent; celebrate.
frīgus, -ŏris, *n.* cold.
frons, -dis, *f.* leaf.
frons, -tis, *f.* brow, forehead.
frustrā, *adv.* in vain.
fŭga, -ae, *f.* flight.
fŭgax, -ācis, *adj.* fleeing.
fŭgio, -ĕre, fūgi, *v. a. and n.* flee, escape.
fundo, -ĕre, fūdi, fūsum, *v. a.* pour; stretch.
fūnestus, -a, -um, *adj.* deadly, fatal.
fūnis, -is, *m.* rope.
fūnus, -ĕris, *n.* last rites, funeral honours.
fŭro, -ĕre, *v. n.* rage.
fŭror, -ōris, *m.* rage, madness.
furtim, *adv.* by stealth.
furtum, -i, *n.* theft; a stolen thing; secret love, intrigue (*chiefly plur.*).
fŭtūrum, -i, *n.* (*part. as subs.*) the future.
fŭtūrus, -a, -um, *adj.* (*part. of* sum) future, about to be.

gălĕa, -ae, *f.* helmet.
Gargăphĭe, -ēs, *f.* valley of Boeotia, with a fountain of the same name.
garrŭlus, -a, -um, *adj.* talkative, chattering.
gĕlĭdus, -a, -um, *adj.* cold.
gĕmĭnus, -a, -um, *adj.* twofold, two, twin.
gĕmo, -ĕre, -ui, -ĭtum, *v. n. and a.* groan; bewail.
gĕna, -ae, *f.* cheek.
gĕnĕtīvus, -a, -um, *adj.* native, original.
gĕnĕtrix, -īcis, *f.* mother.
gens, -tis, *f.* nation, race.
gĕnū, -ūs, *n.* knee.
gĕnus, -ĕris, *n.* descent; race, kind.
gĕro, -ĕre, gessi, gestum, *v. a.* bear, carry on.
gigno, -ĕre, gĕnui, gĕnĭtum, *v. a.* bring forth, bear.
glaeba, -ae, *f.* clod.
glōria, -ae, *f.* glory.
Gnōsius, -a, -um, *adj.* Cretan; from Gnosus, the ancient capital of Crete.
grădus, -ūs, *m.* step, stride.
grāmen, -inis, *n.* grass.
grāmĭneus, -a, -um, *adj.* grassy.
grātes (*usually only in the nom. and acc. plur.*) *f.* thanks. **grates agere**, render thanks to the gods, as opposed to **gratias agere**, render thanks to human beings.
grăvĭdus, -a, -um, *adj.* heavy, teeming.
grăvis, -e, *adj.* heavy.
grăvius, *adv. compar.* more seriously.
gressus, -ūs, *m.* step.
grex, grĕgis, *m.* flock, crowd, band.
guttŭr, -ŭris, *n.* throat.

hăbeo, -ēre, -ui, -ĭtum, *v. a.* have, hold.
hăbĭto, -are, -āvi, -ātum, *v. a. and n.* dwell, inhabit.
haereo, -ēre, haesi, haesum, *v. n.* cling, stick.
hālĭtus, -ūs, *m.* breath.
hāmus, -i, *m.* hook.
hărēna, -ae, *f.* sand.
Harpălŏs, -i, *m.* one of Actaeon's hounds.
Harpȳia, -ae, *f.* one of Actaeon's hounds.
hasta, -ae, *f.* spear.
hastīle, -is, *n.* spear.
haud, *adv.* not.
haurio, -ire, hausi, haustum, *v. a.* drain, draw.
hĕdĕra, -ae, *f.* ivy.
herba, -ae, *f.* grass.
hēres, -ēdis, *c.* heir.
hērōs, -ōis, *m.* hero.
heu, *interj.* alas!
hiātus, -ūs, *m.* opening; basin (162).
hĭc, haec, hōc, *dem. pron.* this; he, she, it, they.
hīc, *adv.* here.
hirsūtus, -a, -um, *adj.* shaggy.
hŏmo, -ĭnis, *c.* man, human being.
hŏnor, -ōris, *m.* honour.
horrendus, -a, -um, *adj.* dreadful, terrible, fearful.
hortātor, -ōris, *m.* exhorter, encourager.
hortātus, -ūs, *m.* incitement, encouragement.
hospĕs, -ĭtis, *c.* guest, stranger.
hospĭta, -ae, *f.* hostess.
hostis, -is, *c.* enemy.
hūc, *adv.* hither; to this, to these.
hŭmĭlis, -e, *adj.* low.
hŭmus, -i, *f.* ground; *loc.* **humi**, on the ground.
Hȳădes, -um, *f. pl.* the Hyades, a group of seven stars in the head of Taurus, daughters of Atlas and sisters of Hyas and of the Pleiades.
Hȳălē, -ēs, *f.* one of Diana's attendant nymphs.
Hȳlactor, -ŏris, *m.* one of Actaeon's hounds.
Hȳlāēus, -i, *m.* one of Actaeon's hounds.

iăceo, -ēre, -ui, -ĭtum, *v. n.* lie.
iăcio, -ĕre, iēci, iactum, *v. a.* throw.
iacto, -are, -āvi, -ātum, *v. a.* toss, fling about.
iăcŭlum, -i, *n.* dart.
iam, *adv.* now, already.

iamdūdum, *adv.* long since, for a long time past.
ĭbĭ *adv.* there.
Ichnŏbătēs, -ae, *m.* 'that follows the trail'; one of Actaeon's hounds.
īco, -ĕre, īci, ictum, *v. a.* strike.
ictus, -ūs, *m.* stroke, blow; ray, beam (of the sun).
īdem, eadem, ĭdem, *pron.* the same.
ĭgĭtur, *adv.* therefore.
ignārus, -a, -um, *adj.* ignorant.
ignis, -is, *m.* fire.
ignōtus, -a, -um, *adj.* unknown, strange.
īlia, -ium, *n. pl.* flank.
illĕ, -a, -ud, *dem. pron.* that; he, she, it, they.
illīmis, -e, *adj.* without mud; clear.
illūdo, -ĕre, -si, -sum, *v. n. and a.* play at *or* with; jeer, mock, scoff.
ĭmāgo, -ĭnis, *f.* image, semblance, appearance; echo.
imber, -bris, *m.* rain, shower.
immensus, -a, -um, *adj.* huge, measureless.
immitto, -ĕre, -mīsi, -missum, *v. a.* send into, let into, cast into.
immōtus, -a, -um, *adj.* motionless.
immūnis, -e, *adj.* free from.
immurmŭro, -are, *v. n.* murmur at *or* against.
impĕdio, -ire, -ii (-ivi), -ītum, *v. a.* prevent, hinder.
impello, -ĕre, -pŭli, -pulsum, *v. a.* strike, push, drive.
imperfectus, -a, -um, *adj.* imperfect, immature.
impĕro, -are, -āvi, -ātum, *v. a. and n.* command.
[**impĕs**], impĕtis, *m.* (*used only in the gen. and abl. sing.*) = impetus.
impĕtus, -ūs, *m.* attack, rush, violence, force.
impius, -a, -um, *adj.* abandoned, wicked, irreverent.
impleo, -ēre, -plēvi, -ētum, *v. a.* fill.
impōno, -ĕre, -pŏsui, -pŏsĭtum, *v. a.* put on, lay on.
imprūdens, -ntis, *adj.* unknowing.
impūbis, -is, *adj.* youthful, beardless.
impulsus, -ūs, *m.* shock, pressure, force.
īmus, -a, -um, *adj. superl.* lowest, bottom.
in, *prep. w. acc.* to, towards, into, against, for; *w. abl.* in, on; in the case of.
ĭnānis, -e, *adj.* empty, vain, unreal.
incălesco, -ĕre, -călui, *v. n.* grow hot, glow.
incingo, -ĕre, -xi, -nctum, *v. a.* gird, surround; enclose.
incĭpio, -ĕre, -cēpi, -ceptum, *v. a. and n.* begin.
incĭto, -are, -āvi, -ātum, *v. a.* rouse, incite, inspire.
incrēmentum, -i, *n.* growth; progeny; seed.
incrĕpo, -are, -ui, -ĭtum, *v. a.* reproach, rail at.
incūnābŭla, -orum, *pl. n.* swaddling clothes; cradle.
incursus, -ūs, *m.* charge, rush, attack.
incustōdītus, -a, -um, *adj.* unguarded.
indĕ, *adv.* thence, then.
indŏlesco, -ĕre, -dŏlui, *v. n.* grieve.
ĭnermis, -e, *adj.* unarmed.
ĭnexplētus, -a, -um, *adj.* unfilled, unsatisfied.
infans, -ntis, *c.* babe, child.
infaustus, -a, -um, *adj.* unfortunate, unpropitious.
infēlix, -īcis, *adj.* unhappy, unfortunate.
infĕro, -ferre, -tŭli, illātum, *v. a.* bring in *or* to.
infernus, -a, -um, *adj.* lower, infernal.
infĭcio, -ĕre, -fēci, -fectum, *v. a.* stain, pollute.
ingĕmĭno, -are, -āvi, -ātum, *v. a. and n.* repeat, redouble.
ingĕmo, -ĕre, -gĕmui, *v. n.* groan.
ingĕnium, -i, *n.* nature, character; skill, genius.
ingens, -tis, *adj.* huge, immense.

inhĭbeo, -ēre, -ui, -ĭtum, *v. a.* restrain, check.
ĭnĭcio, -ĕre, -iēci, -iectum, *v. a.* thrown over, upon.
ĭnops, -ŏpis, *adj.* destitute, poor.
Īnōus, -a, -um, *adj.* of Ino.
inquam, -is, -it, *defect. v. n.* say.
insānia, -ae, *f.* madness.
insānus, -a, -um, *adj.* mad.
insĕro, -ĕre, -sĕrui, -sertum, *v. a.* put, bring, introduce into; engage in (**se inserere**).
instīgo, -are, -āvi, -ātum, *v. a.* urge, set on, incite.
insto, -are, -stĭti, -stātum, *v. n.* stand on, press forward.
instrūmentum, -i, *n.* tool, instrument.
intābesco, -ĕre, -bui, *v. n.* waste away, melt away.
inter, *prep. w. acc.* between, among.
interdum, *adv.* sometimes.
intĕrĕo, -ire, -ii (-ivi), -ĭtum, *v. n.* perish.
intermitto, -ĕre, -mīsi, -missum, *v. a.* leave off.
intexo, -ĕre, -ui, -xtum, *v. a.* interweave.
intorqueo, -ēre, -torsi, -tortum, *v. a.* twist, tangle.
intro, -are, -āvi, -ātum, *v. a. and n.* enter.
invĕnio, -ire, -vēni, -ventum, *v. a.* find.
ĭō, *interj.* ho! hurra! oh! ah!
iŏcōsus, -a, -um, *adj.* jesting, sportive.
iŏcus, -i, *m.* (*pl. also* ioca, -orum, *n.*) jest, joke.
ipsĕ, -a, -um, *pron.* self; very.
īra, -ae, *f.* anger.
īrātus, -a, -um (*part. of* irascor), angered, angry.
irreprehensus, -a, -um, *adj.* blameless, true.
irrīto, -āre, -āvi, -ātum, *v. a.* excite, stimulate, inflame.
irrĭtus, -a, -um, *adj.* void, of no effect, vain.
ĭs, ea, ĭd, *dem. pron.* this, that; he, she, it, they.
Ismēnis, -ĭdis, *f.* a Theban woman.
istĕ, -a, -ud, *pron.* that of yours.
ĭtă, *adv.* so.
ĭtĕro, -are, -āvi, -ātum, *v. a.* repeat.
ĭtĕrum, *adv.* again.
iŭbeo, -ēre, iussi, iussum, *v. a.* order.
iūdex, -ĭcis, *c.* judge.
iŭgum, -i, *n.* yoke; ridge.
Iūno, -ōnis, *f.* wife of Jupiter, queen of the gods.
Iuppĭter, Iŏvis, *m.* king of the gods.
iūro, -are, -āvi, -ātum, *v. n.* swear.
iūs, iūris, *n.* right, power.
iussum, -i, *n.* command.
iustum, -i, *n.* that which is right, right.
iustus, -a, -um, *adj.* just, righteous.
iŭvenca, -ae, *f.* heifer.
iŭvencus, -i, *m.* bullock, steer.
iŭvĕnīlis, -e, *adj.* youthful.
iŭvĕnis, -is, *m.* youth, man, warrior.
iŭventūs, -ūtis, *f.* youth; youths.
iŭvo, -are, iūvi, iūtum, *v. a.* help, assist; delight.

lăbĕfăcio, -ĕre, -fēci, -factum, *v. a.* make totter, shake, loosen.
lābor, -i, lapsus, *v. dep. n.* slip, fall, glide.
lăbor, -ōris, *m.* work, task.
lăbōro, -are, -āvi, -ātum, *v. a.* work, strive; form, prepare.
Labrŏs, -i, *m.* one of Actaeon's hounds.
lac, lactis, *n.* milk.
lăcer, -ĕra, -ĕrum, *adj.* torn, rent in pieces.
lăcero, -are, -āvi, -ātum, *v. a.* tear, rend in pieces.
lăcertus, -i, *m.* arm.
Lachnē, -ēs, *f.* one of Actaeon's hounds.
Lăcōn, -ōnis, *m.* Spartan; one of Actaeon's hounds.
Lăcōnis, -ĭdis, *f. adj.* Laconian, Spartan.
lăcrĭma, -ae, *f.* tear.

lăcrĭmo, -are, -āvi, -ātum, *v. n.* weep.
lăcus, -ūs, *m.* lake, pool.
Lādōn, -ōnis, *m.* one of Actaeon's hounds.
laedo, -ĕre, -si, -sum, *v. a.* injure, wound.
Laelaps, -ăpis, *m.* one of Actaeon's hounds.
laevus, -a, -um, *adj.* left.
lambo, -ĕre, -i, -ĭtum, *v. a.* lick.
lancea, -ae, *f.* spear; lance.
lānĭger, -ĕra, -ĕrum, *adj.* fleecy.
lăpis, -ĭdis, *m.* stone.
lascīvus, -a, -um, *adj.* playful, sportive, wanton.
lassus, -a, -um, *adj.* weary.
lătĕbra, -ae, *f.* hiding-place.
lăteo, -ēre, -ui, *v. n.* lie hid.
lătex, -ĭcis, *m.* liquid (espec. of water).
latrātus, -ūs, *m.* barking.
lătus, -ĕris, *n.* side, flank.
lātus, -a, -um, *adj.* broad.
laudo, -are, -āvi, -ātum, *v. a.* praise.
lĕgo, -ĕre, lēgi, lectum, *v. a.* pick out, choose; **vestigia legere**, follow the footsteps of, track.
lēnius, *adv. compar.* more gently.
lentē, *adv.* slowly.
lĕo, -ōnis, *m.* lion.
lēto, -are, -āvi, -ātum, *v. a.* slay.
lētum, -i, *n.* death.
Leucōn, -ōnis, *m.* one of Actaeon's hounds.
lĕvis, -e, *adj.* light, unsubstantial, small.
lĕvo, -are, -āvi, -ātum, *v. a.* lighten; raise.
lex, lēgis, *f.* law.
lĭbentius, *adv. compar.* more willingly.
Lĭber, -ĕri, *m.* a name of Bacchus.
lĭbet, -ēre, lĭbuit, lĭbĭtum, *v. n. impers.* it is agreeable; **mihi**, I am disposed, I will.
lībo, -are, -āvi, -ātum, *v. a.* pour out as an offering; draw from (a spring), 27 n.
Lĭbys, -ўos *and* -ўs, *m.* a Libyan.
lĭcet, -ēre, lĭcuit *or* lĭcĭtum est, *v. n. impers.* it is allowed.
lingua, -ae, *f.* tongue.
linteum, -i, *n.* linen, sail.
līnum, -i, *n.* thread, linen; a net for hunting or fishing.
lĭquĕfactus, -a, -um, (*part. of* liquefacio) liquid, clear.
lĭquĭdus, -a, -um, *adj.* flowing, clear, limpid.
līquor, -i, *v. dep. n.* melt, dissolve; waste away.
Līrĭŏpē, -ēs, *f.* a fountain nymph, mother of Narcissus.
līs, lītis, *f.* strife, dispute.
lītus, -ŏris, *n.* shore.
lŏcus, -i, *m.* place (*pl.* loci *or* loca).
longus, -a, -um, *adj.* long.
lŏquor, -i, lŏcūtus, *v. dep. a.* speak, say.
lōrīca, -ae, *f.* cuirass, leather corselet.
luctus, -ūs, *m.* grief.
lūcus, -i, *m.* grove, wood, thicket (sacred to a deity).
lūdo, -ĕre, -si, -sum, *v. a. and n.* mock, play.
lūmen, -ĭnis, *n.* light; eye.
lūna, -ae, *f.* moon.
luo, -ĕre, lui, luitum, *v. a.* wash; atone for, pay.
lŭpus, -i, *m.* wolf.
lux, lūcis, *f.* light.
Lўcăbas, -ae, *m.* a Tuscan seaman, companion of Acoetes.
Lўciscē, -ēs, *f.* one of Actaeon's hounds.
lympha, -ae, *f.* water.
lynx, -cis, *c.* lynx.

măcies, -ēi, *f.* leanness.
măcŭlōsus, -a, -um, *adj.* spotted, dappled.
mădĭdus, -a, -um, *adj.* wet, dripping.
Maeŏnia, -ae, *f.* Lydia.
maestus, -a, -um, *adj.* sad, mournful.
măgĭcus, -a, -um, *adj.* magic.
măgis, *adv. compar.* more.
magnus, -a, -um, *adj.* great, big (maior, maximus).
māior, -us. *See* **magnus**.
mălĕ, *adv.* ill, badly. *Cf.* 474 n.

mănĕo, -ēre, -si, -sum, *v. a. and n.* remain, await.
māno, -are, -āvi, -ātum, *v. n. and a.* flow, trickle, drip.
mănus, -ūs, *f.* hand, band.
mărĕ, -is, *n.* sea.
margo, -ĭnis, *c.* edge, brink, border.
marmor, -ŏris, *n.* marble.
marmŏreus, -a, -um, *adj.* of marble.
Mars, -tis, *m.* god of war; war, combat.
Martius, -a, -um, *adj.* of or belonging to Mars; sacred to Mars.
mās, măris, *adj.* male.
māter, -ris, *f.* mother, matron.
mātĕria, -ae, *f.* subject, matter.
māternus, -a, -um, *adj.* of a mother.
mātertĕra, -ae, *f.* aunt, mother's sister.
mātūrus, -a, -um, *adj.* ripe.
mātūtīnus, -a, -um, *adj.* of the morning, early.
Māvortius, -a, -um, *adj.* of Mars.
maxĭmus, -a, -um. *See* **magnus.**
mĕdius, -a, -um, *adj.* middle, midst of; *subst.* medium, -i, *n.* middle.
Mĕdōn, -ontis, *m.* one of the Tuscan mariners.
Mĕlampūs, -ŏdis, *m.* 'black-footed'; name of one of Actaeon's hounds.
Mĕlanchaetēs, -ae, *m.* one of Actaeon's hounds.
Mĕlănēūs, -i, *m.* one of Actaeon's hounds.
Mĕlanthus, -i, *m.* a companion of Acoetes.
membrum, -i, *n.* limb.
mĕmĭni, -isse, *defect. v. a. and n.* remember, recall.
mĕmor, -ŏris, *adj.* mindful.
mĕmŏro, -are, -āvi, -ātum, *v. a.* tell, say.
mendax, -ācis, *adj.* false, deceptive.
mens, -tis, *f.* mind, senses.
mĕreo, -ēre, -ui, -ĭtum, *v. a.* deserve.
mergo, -ĕre, -si, -sum, *v. a.* plunge, sink.
mĕrum, -i, *n.* pure wine, wine.
mēta, -ae, *f.* goal, turning-point; limit, end.
mĕtus, -ūs, *m.* fear.
meus, -a, -um, *poss. adj.* my.
mĭco, -are, -ui, *v. n.* flash, quiver.
millĕ, *num.* thousand.
mĭna, -ae, *f.* threat.
mĭnĭmus, -a, -um. *See* **parvus.**
mĭnister, -tri, *m.* servant, attendant.
mĭnistĕrium, -i, *n.* office, work, employment.
mĭnor, -ari, -atus, *v. dep. a.* threaten.
mĭnus, *-adv.* less.
mīrābĭlis, -e, *adj.* wonderful, marvellous.
mīrācŭlum, -i, *n.* wonder, marvel.
mīror, -ari, -atus, *v. dep. a. and n.* wonder, wonder at.
misceo, -ēre, -ui, mixtum, *v. a.* mix.
mĭser, -ĕra, -ĕrum, *adj.* unhappy, wretched.
mĭsĕrābĭlis, -e, *adj.* wretched.
mitto, -ĕre, mīsi, missum, *v. a.* send, hurl; give out; cease.
mŏdĕrāmen, -ĭnis, *n.* government, control.
mŏdĕro, -are, -āvi, -ātum, *v. a.* regulate, control.
mŏdĭcus, -a, -um, *adj.* moderate; little.
mŏdŏ, *adv.* only; just, lately; modo .... modo, at one time .... at another; now .... now.
mŏdus, -i, *m.* measure; manner.
moenia, -ium, *n. pl.* walls.
mŏlāris, -is, *m.* large stone.
mollis, -e, *adj.* soft, gentle.
mŏneo, -ēre, -ui, -ĭtum, *v. a.* warn, advise.
mŏnĭtus, -ūs, *m.* warning, advice.
mons, -tis, *m.* mountain.
monstro, -are, -āvi, -ātum, *v. a.* show, point out.
mŏra, -ae, *f.* delay, long time.
mordeo, -ēre, mŏmordi, morsum, *v. a.* bite.
mŏrior, -i, mortuus, *v. dep. n.* die.
mors, -tis, *f.* death.
morsus, -ūs, *m.* bite.
mortālis, -e, *adj.* mortal, human.
mōs, mōris, *m.* custom, usage, fashion.
mōtus, -ūs, *m.* movement, motion.
mŏveo, -ēre, mōvi, mōtum, *v. a.* move, stir, rouse; touch.

mox, *adv.* soon, afterwards, then.
mūgitus, -ūs, *m.* lowing.
multus, -a, -um, *adj.* much; (*pl.*) many (plus, plurimus).
murra, -ae, *f*, myrrh.
mūto, -are, -āvi, -ātum, *v. a.* change, exchange.
mūtuus, -a, -um, *adj.* in exchange; on *or* from each other.

Naiăs, -ădis, *f.* } Naiad, water-
Nāïs, -ĭdis, *f.* } nymph.
nam, *conj.* for.
nanciscor, -i, nactus *and* nanctus, *dep. v. a.* light on, find.
Năpē, -ēs, *f.* one of Actaeon's hounds.
Narcissus, -i, *m.* son of Cephisus and the nymph Liriope.
nāris, -is, *f.* nostril.
narro, -are, -āvi, -ātum, *v. a.* tell.
nascor, -i, nātus, *dep. v. n.* be born.
nātīvus, -a, -um, *adj.* natural.
nātūra, -ae, *f.* nature.
nātus, -a, -um (*part. of* nascor), born from, child of; *subst.* **natus**, son; **nata**, daughter.
nauta, -ae, *m.* sailor.
nāvāle, -is, *n.* dockyard.
Naxŏs, -i, *f.* island in the Aegean Sea, the largest of the Cyclades.
nĕ, *interrog. enclitic*, whether, or.
nē, *adv. and conj.* lest, not (in prohibitions).
Nebrŏphŏnus, *m.* 'fawn-slayer'; one of Actaeon's hounds.
nĕc, nĕque, *conj.* and not, neither, nor.
nĕco, -are, -āvi, -ātum, *v. a.* slay.
nectar, -ăris, *n.* **nectar**, the drink of the gods.
nĕfandus, -a, -um, *adj.* impious, abominable.
nĕgo, -are, -āvi, -ātum, *v. a. and n.* deny.
nēmo, nullīus, *c.* no one.
nĕmŏrālis, -e, *adj.* woody, sylvan.
nĕmus, -ŏris, *n.* wood, grove.
Nĕphĕlē, -ēs, *f.* one of Diana's maidens.
nĕpos, -ōtis, *m.* grandson, descendant.

nescio, -ire, -ii (-ivi), -ītum, *v. a.* know not.
nescio quis, quid, I know not who, some one.
nex, nĕcis, *f.* a violent death.
nexus, -ūs, *m.* coil, fold, entwining.
nīger, -ra, -rum, *adj.* black.
nĭ̄gresco, -ĕre, -grui, *v. n.* grow black.
nĭhil } *indecl. n.* nothing.
nīl }
nĭmium, *adv.* too much.
nĭsī, *conj.* unless, if not.
nĭtĭdus, -a, -um, *adj.* sparkling.
nītor, -i, nixus (nīsus), *dep. v. n.* lean; strive.
nĭveus, -a, -um, *adj.* snowy, snow-white.
nŏceo, -ēre, -ui, -ĭtum, *v. n.* do harm, injure.
nōdōsus, -a, -um, *adj.* knotted, knotty.
nōdus, -i, *m.* knot.
nōmen, -ĭnis, *n.* name.
nōn, *adv.* not.
nondum, *adv.* not yet.
nosco, -ĕre, nōvi, nōtum, *v. a.* know, recognize.
noster, -tra, -trum, *poss. adj.* our, ours.
nŏto, -are, -āvi, -ātum, *v. a.* mark.
nōtus, -a, -um, *adj.* known, well-known (*part. of* nosco).
nŏvissĭmus, -a, -um, *adj. superl.* latest, last.
nŏvĭtas, -atis, *f.* novelty.
nŏvus, -a, -um, *adj.* new, strange.
nox, noctis, *f.* night.
nūbes, -is, *f.* cloud.
nūdus, -a, -um, *adj.* naked, bare.
nullus, -a, -um, *adj.* none, no.
nūmen, -ĭnis, *n.* deity, divine will.
nŭmĕrus, -i, *n.* number.
numquam, *adv.* never.
nunc, *adv.* now; **nunc . . . nunc**, at one moment . . . at another.
nūper, *adv.* lately.
nŭrus, -ūs, *f.* daughter-in-law.
nusquam, *adv.* nowhere.
nūto, -are, -āvi, -ātum, *v. n.* nod.
nūtus, -ūs, *m.* nod.

nympha, -ae (nymphē, -ēs), *f.* nymph.

Nȳsēis, -ĭdis, *adj. f. of* Mt. Nysa, the birthplace of Bacchus.

o, *interj.* oh!

ōbex, ŏbĭcis, *m. and f.* bar, barrier.

ōbĭcio, -ere, -iēci, -iectum, *v. a.* throw to; taunt, reproach.

ŏbĭtus, -ūs, *m.* death.

oblīquus, -a, -um, *adj.* sidelong, slanting.

obscēnus, -a, -um, *adj. of* ill omen; hateful; impure.

obscūrus, -a, -um, *adj.* dark, blurred.

obsisto, -ĕre, -stĭti, -stĭtum, *v. n.* set one's self before, oppose.

obsto, -āre, -stĭti, -stātum, *v. n.* hinder, oppose, resist.

obstrŭo, -ĕre, -struxi, -structum, *v. a.* block, stop up.

obstŭpesco, -ĕre, -pui, *no s., v. n.* be astounded.

obverto, -ĕre, -ti, -sum, *v. a.* turn towards; ply.

occŭlo, -ĕre, -cŭlui, -cultum, *v. a.* cover, hide.

occŭpo, -are, -āvi, -ātum, *v. a.* seize, be the first to attack.

occurro, -ĕre, curri, cursum, *v. n.* meet.

ōcĭor, ōcius, *adj. compar.* swifter.

octāvus, -a, -um, *adj.* eighth.

ŏcŭlus, -i, *m.* eye.

offĕro, -ferre, obtŭli, oblātum, *v. a.* bring before; offer.

Ŏlĕnius, -a, -um, *adj.* belonging to Olenos, a city of Achaia, and also of Aetolia; hence Achaian, Aetolian.

omnĭpŏtens, -ntis, *adj.* all-powerful, almighty.

omnis, -e, *adj.* all, every.

ŏnĕro, -are, -āvi, -ātum, *v. a.* burden, load.

ŏpācus, -a, -um, *adj.* shady, dark; thick.

Ŏpheltes, -ae, *m.* Opheltes, name of an Etruscan seaman.

opportūnus, -a, -um, *adj.* fit, meet, opportune.

[ops], ŏpis, *f.* help; (*pl.*) wealth.

ŏpus, -ĕris, *n.* work, task.

ōra, -ae, *f.* edge, border.

ōrācŭlum, -i, *n.* a divine announcement, oracle.

orbis, -is, *m.* circle, orb; world, region.

orbus, -a, -um, *adj.* bereft.

ordo, -ĭnis, *m.* row, order.

Ŏrĕsitrŏphus, -i, *m.* one of Actaeon's hounds.

Ŏrībăsus, -i, *m.* 'mountain-climber'; one of Actaeon's hounds.

ŏrior, -iri, ortus, *v. dep. n.* rise.

ōro, -are, -āvi, -ātum, *v. a.* pray, entreat.

ōs, ōris, *n.* face, mouth, lips.

ŏs, ossis, *n.* bone.

oscŭlum, -i, *n.* kiss.

ostendo, -ĕre, -di, -sum (tum), *v. a.* show.

pălātum, -i, *n.* palate.

palla, -ae, *f.* robe, cloak.

Pallăs, -ădis, *f.* goddess of war and wisdom, with whom the Romans identified their goddess Minerva.

palma, -ae, *f.* palm, hand.

Pamphăgus, -i, *m.* 'all-devouring'; one of Actaeon's hounds.

pampĭnĕus, -a, -um, *adj.* full of tendrils *or* vine leaves.

pandus, -a, -um, *adj.* curved, bent.

Pănŏpē, -es, *f.* a town in the south of Phocis.

panthēra, -ae, *f.* panther.

pār, păris, *adj.* equal, even, like.

părens, -entis, *c.* parent.

pāreo, -ēre, -ui, *v. n.* obey.

părĭter, *adv.* equally, at the same time.

Părĭus, -a, -um, *adj.* of Paros, one of the Cyclades.

păro, -are, -āvi, -ātum, *v. a.* make ready, prepare.

pars, -tis, *f.* part, side, direction; some.

parvus, -a, -um, *adj.* little, small (minor, minimus).

pascor, -i, pastus, *v. dep. n.* graze (*pass. reflex. of* pasco).
passus, -ūs, *m.* step.
pastor, -ōris, *m.* shepherd.
pătĕfăcio, -ĕre, -fēci, -factum, *v. a.* open; reveal.
păteo, -ēre, -ui, *v. n.* lie open, be revealed.
păter, -tris, *m.* father.
păternus, -a, -um, *adj.* of a father.
pătior, -i, passus, *v. dep. a.* bear, suffer, allow.
pătria, -ae, *f.* native land, country.
patrius, -a, -um, *adj.* belonging to a father.
pătŭlus, -a, -um, *adj.* broad, spreading.
paulātim, *adv.* gradually, little by little.
paulum, *adv.* a little.
pauper, -ĕris, *adj.* poor.
păvĭdus, -a, -um, *adj.* trembling, terrified.
păvor, -ōris, *m.* trembling, fear.
pax, pācis, *f.* peace.
pecco, -are, -āvi, ātum, *v. n.* do wrong, sin.
pectus, -ŏris, *n.* breast.
pĕcus, -ŭdis, *f.* beast, animal.
pĕcus, -ŏris, *n.* cattle, herd, flock.
pellis, -is, *f.* skin, hide.
pello, -ĕre, pĕpŭli, pulsum, *v. a.* drive back, rout.
Pĕnātes, -ium, *pl. m.* household gods.
Penthēūs, -ĕi *and* -ĕos, *m.* son of Echion and Agave, grandson of Cadmus, king of Thebes.
pĕr, *prep. w. acc.* through, over; by.
percŭtio, -ĕre, -cussi, -cussum, *v. a.* strike, beat.
perdo, -ĕre, -dĭdi, -dĭtum, *v. a.* lose, destroy.
pĕrĕgrīnus, -a, -um, *adj.* foreign.
pĕreo, -ire, -ii (-ivi), -ĭtum, *v. n.* perish.
pĕrerro, -are, -āvi, -ātum, *v. a.* wander through, over; roam over.
perfundo, -ĕre, -fūdi, -fūsum, *v. a.* pour over, sprinkle.
pĕrĭmo, -ĕre, -ēmi, -emptum, *v. a.* destroy, slay.
perlūcĭdus, -a, -um, *adj.* (pellucidus) transparent.
perlŭo, ĕre, -lui, -lūtum, *v. a.* wash, bathe.
perpĕtior, -i, -pessus, *v. dep. n. and a.* suffer, allow.
perquīro, -ĕre, -sīvi, -sītum, *v. a.* search diligently for.
persto, -are, -stĭti, -stātum, *v. n* persist.
pervĕnio, -ire, -vēni, -ventum, *v n.* come to, reach.
pēs, pĕdis, *m.* foot.
pestĭfer, -ĕra, -ĕrum, *adj.* deadly, baleful.
pĕto, -ĕre, -ivi (-ii), -ītum, *v. a.* seek, ask, aim at.
phăretra, -ae, *f.* quiver.
phăretrātus, -a, -um, *adj.* quiver-bearing.
phĕretrum, -i, *n.* bier.
Phiălē, -ēs, *f.* a nymph, attendant on Diana.
Phoebēus, -a, -um, *adj.* of Apollo.
Phoebus, -i, *m.* a name of Apollo, god of the sun.
Phoenīces, -um, *m.* Phoenicians (Phoenicas, Gk. *acc.*).
pĭcĕa, -ae, *f.* pitch-pine.
pignus, -ŏris, *n.* pledge; child, grandchild.
pingo, -ĕre, -nxi, pictum, *v. a.* paint; embroider.
pinna, -ae, *f.* feather, wing.
pīnus, -ūs *and* -i, *f.* pine; ship.
piscis, -is, *m.* fish.
pius, -a, -um, *adj.* fulfilling the duty laid upon one by the ties of nature; hence, towards the gods, pious, dutiful; toward's one's country, loyal; towards one's family, loving.
plăceo, -ēre, -ui, -ĭtum, *v. a. and n.* please, seem good.
plăcĭdus, -a, -um, *adj.* calm, even, steady.
plāga, -ae, *f.* blow.
plango, -ĕre, -nxi, -nctum, *v. a.* strike; beat the head, breast in grief; mourn.
plangor, -ōris, *m.* beating (of the head or breast in mourning).

plebs, -is, *f.* common people.
plēnus, -a, -um, *adj.* full.
plūrimus, -a, -um. *See* **multus**.
plūs, *adv.* more.
plŭvĭālis, -e, *adj.* rainy.
Poemĕnis, -ĭdis, *f.* one of Actaeon's hounds.
poena, -ae, *f.* punishment, penalty.
pōmum, -i, *n.* fruit.
pondus, -ĕris, *n.* weight.
pōno, -ĕre, pŏsui, pŏsĭtum, *v. a.* place, put; lay aside.
pontus, -i, *m.* sea.
pŏpŭlus, -i, *m.* people, nation.
porrĭgo, -ĕre, -rexi, -rectum, *v. a.* stretch, hold one.
porta, -ae, *f.* gate.
portus, -ūs, *m.* harbour.
possum, posse, pŏtui, *v. n.* can.
post, *adv.* after, behind.
postquam, *conj.* after, when.
pŏtentia, -ae, *f.* power.
pŏtestās, -ātis, *f.* power.
pŏtior, -iri, -ītus, *v. dep. a.* gain possession of.
praebeo, -ēre, -ui, -ĭtum, *v. a.* offer, furnish, give.
praeceps, -ĭpĭtis, *adj.* headlong.
praecĭpĭto, -are, -āvi, -ātum, *v. a. and n.* throw down, rush down; hasten.
praeda, -ae, *f.* booty, spoil.
praenuntius, -a, -um, *adj.* foretelling.
praesāgus, -a, -um, *adj.* prophetic.
praesens, -tis, *adj.* present; powerful.
praesignis, -e, *adj.* remarkable, distinguished.
praestans, -tis, *adj.* distinguished, excellent. *Comp.* **praestantior**, much better.
praetendo, -ĕre, -di, -tum, *v. a.* stretch forward, hold in front.
praeter, *prep. w. acc.* except, besides.
praevălĭdus, -a, -um, *adj.* very strong.
prĕcem, -is (*no nom.*), *f.* prayer, entreaty.
prĕcor, -ari, -ātus, *v. a. and n.* pray.
prĕhendo, -ĕre, -di, -sum, *v. a.* seize, grasp.
prĕmo, -ĕre, pressi, pressum, *v. a.* press; form; contract.
prīmus, -a, -um, *adj. superl.* first earliest.
prior, -ōris, *adj. compar.* former.
pristĭnus, -a, -um, *adj.* former, early.
pro, *prep. w. abl.* for, on behalf of, in proportion to, instead of.
prŏbo, -are, -āvi, -ātum, *v. a.* approve, prove.
prŏcer, -ĕris, *m.* chief.
procumbo, -ĕre, -cŭbŭi, -ĭtum, *v. n.* sink down.
prŏcul, *adv.* far.
prŏfānus, -a, -um, *adj.* unholy; uninitiated.
prŏfecto, *adv.* surely, certainly.
prŏfĭciscor, -i, prŏfectus, *dep. v. n.* set out, depart.
prŏfŭgus, -a, -um, *adj.* exiled.
prŏhĭbeo, -ĕre, -ui, -ĭtum, *v. a.* forbid, prevent.
prōles, -is, *f.* offspring.
prōmitto, -ĕre, -mīsi, -missum, *v. a.* promise.
promptus, -a, -um, *adj.* ready, at hand; easy.
prōnus, -a, -um, *adj.* bent.
prŏpĕro, -are, -āvi, -ātum, *v. n.* hasten.
prŏpior, -us, *adj. compar.* nearer.
prōra, -ae, *f.* prow; ship.
Prōreūs, -ĕi, *m.* one of the Tuscan sailors.
prospecto, -are, -āvi, -ātum, *v. a.* look forth on, behold,
prospĭcio, -ĕre, -spexi, -spectum, *v. a. and n.* look forth.
prōtĕgo, -ĕre, -xi, -ctum, *v. a.* protect.
prōtĭnŭs, *adv.* forthwith.
prōturbo, -are, -āvi, -ātum, *v. a.* drive on *or* away, repel, repulse.
proxĭmus, -a, -um, *adj. superl.* nearest, next.
prūdens, -ntis, *adj.* knowing.
prŭīna, -ae, *f.* hoar-frost.
Psĕcās, -ădis, *f.* a nymph attendant on Diana.

Ptĕrĕlās, -ae, *m.* one of Actaeon's hounds.
pŭdor, -ōris, *m.* shame.
puella, -ae, *f.* girl.
puer, -eri, *m.* boy.
pugnus, -i, *m.* fist.
pulcher, -chra, -chrum, *adj.* beautiful (pulchrior, pulcherrimus).
pūmex, -ĭcis, *m.* pumice stone.
puppis, -is, *f.* stern; ship.
purpŭra, -ae, *f.* purple.
purpŭreus, -a, -um, *adj.* purple.
pūrus, -a, -um, *adj.* clean, pure, free from.
pŭto, -are, -āvi, -ātum, *v. a.* think.

quā, *adv.* where.
quācumque, *adv.* wherever.
quaero, -ĕre, -sīvi, -sītum, *v. a.* ask, seek.
quālis, -e, *adj.* such as, as.
quam, *adv.* than.
quamquam, *conj.* although.
quamvīs, *conj.* although.
quantum (*adj. as adv.*) as much, as.
quantus, -a, -um, *adj.* how great, as great as.
quătio, -ĕre, *no pf.* **quassum**, *v. a.* shake.
quĕ, *enclitic conj.* and; **que . . . que**, both . . . and.
quercus, -ūs, *f.* oak.
quĕrēla, -ae, *f.* complaint,
quĕror, -i, questus, *v. dep. a. and n.* complain, complain of.
qui, quae, quŏd, *rel. pron.* who, which; *interrog. adj.* what? which?
quia, *conj.* because.
quĭdem, *adv.* indeed.
quies, -ētis, *f.* rest.
quīni, -ae, -a, *distr. num. adj.* five each, five.
quinque, *num.* five.
quĭs, quae, quĭd, *interrog. pron.* who? what?
quisquam, quaequam, quicquam (quodquam), *indef. pron.* any.
quisquis, quodquod (*subst.* quicquid), *indef. pron.* whoever, whatever.
quo, *adv.* whither; (*with compar.*) the.
quondam, *adv.* once.
quŏque, *conj.* also, even.
quŏt, *adj. indecl.* how many, as many as.
quŏtiens, *adv.* how often, as often as.

răbĭes, -em, -e, *f.* madness, rage.
răcēmĭfer, -ĕra, -ĕrum, *adj.* cluster-bearing, clustering.
răcēmus, -i, *m.* cluster.
rādo, -ĕre, -si, -sum, *v. a.* scrape, rub; graze.
rāmus, -i, *m.* branch, bough.
răpĭdus, -a, -um, *adj.* swift.
răpio, -ĕre, -ui, -ptum, *v. a.* seize, carry off, snatch; hasten.
raptus, -ūs, *m.* carrying off; rending.
rătis, -is, *f.* boat, bark.
rătus, -a, -um (*part of* reor), established, valid, sure.
rĕcandesco, -ĕre, -dui, *v. n.* grow white; grow hot (again).
rĕcens, -tis, *adj.* new, fresh.
rĕcessus, -ūs, *m.* recess.
rĕcĭpio, -ĕre, -cēpi, -ceptum, *v. a.* recover, take back.
rectus, -a, -um, *adj.* straight, upright.
rĕcurvus, -a, -um, *adj.* bent back; winding.
reddo, -ĕre, -dĭdi, -dĭtum, *v. a.* give back; answer.
rĕdeo, -ire, -ii, -ĭtum, *v. n.* return.
rĕdūco, -ĕre, -xi, -ctum, *v. a.* draw back.
rĕfĕro, -ferre, rettŭli, relātum, *v. a.* bring back; relate, tell, repeat; draw back; **caput**, turn.
rĕfŭgio, -ĕre, -fūgi, *no s.*, *v. a. and n.* flee back.
rēgālis, -e, *adj.* royal.
rĕgĭmen, -ĭnis, *n.* guiding; rudder.
rĕlābor, -i, -lapsus, *v. dep. n.* slide *or* slip back.
rĕlinquo, -ĕre, -līqui, -lictum, *v. a.* leave.
rĕmăneo, -ēre, -nsi, *no s.*, *v. n.* remain.

rĕmissus, -a, -um, *adj.* (*part. of* remitto) loose; good-humoured, gay.
rĕmitto, -ĕre, -mīsi, -missum, *v. a.* send back.
rĕmŏveo, -ēre, -mōvi, -mōtum, *v. a.* remove, withdraw.
rēmus, -i, *m.* oar.
rĕpandus, -a, -um, *adj.* bent backwards.
rĕpello, -ĕre, reppŭli, rĕpulsum, *v. a.* drive back, repel, repulse; strike, l. 533.
rĕpercŭtio, -ĕre, -cussi, -cussum, *v. a.* strike back; reflect.
rĕpĕto, -ĕre, -ii (-ivi), -ītum, *v. a.* seek again, anew.
repleo, -ēre, -ēvi, -ētum, *v. a.* fill.
rĕporto, -are, -āvi, -ātum, *v. a.* bring back, give back.
rĕpugno, -are, -āvi, -ātum, *v. n.* oppose, resist.
rĕpulsa, -ae, *f.* repulse.
rĕquies, -ētis, *f.* rest.
rĕquĭesco, -ĕre, -ēvi, -ētum, *v. n. and a.* rest, repose.
rĕquīro, -ĕre, -sīvi *or* -sii, -sītum, *v. a.* seek again, seek for; seek to know, ask *or* inquire after.
rēs, rei, *f.* thing, affair. **res secundae**, good fortune, prosperity.
rĕsĭlio, -ire, -ui, *v. n.* leap back; shrink, contract.
rĕsŏnābĭlis, -e, *adj.* resounding.
rĕsŏno, -are, -āvi, *no s., v. a. and n.* resound.
rĕsŏnus, -a, -um, *adj.* resounding, re-echoing.
respĭcio, -ĕre, -spexi, -spectum, *v. a. and n.* look back, look back at.
rēspondeo, -ēre, -di, -sum, *v. n.* answer.
rēsponsum, -i, *n.* answer, reply.
resto, -are, -stĭti, *no s., v. n.* stand still, stand firm, remain.
rĕsŭpīnus, -a, -um, *adj.* bent back *or* upwards.
rĕtardo, -are, -āvi, -ātum, *v. a.* keep back, hinder,
rēte, -is, *n.* net.
rĕtendo, -ĕre, -di, -tum *or* -sum, *v. a.* loosen, unbend.
rĕtĭceo, -ēre, -ui, *v. a. and n.* keep silence.
rĕtĭneo, -ēre, -ui, -tentum, *v. a.* hold back, keep.
rĕtorqueo, -ēre, -si, -tum, *v. a.* bend back, twist back.
rĕtrăho, -ĕre, -xi, -ctum, *v. a.* draw back.
retro, *adv.* back.
rĕvincio, -ire, -nxi, -nctum, *v. a.* bind back, bind fast.
Rhamnūsia, -ae, *f.* Nemesis, from Rhamnus, a town of Attica famous for a statue of Nemesis.
Rhănis, -ĭdis, *f.* a nymph attendant on Diana.
rictus, -ūs, *m.* gaping jaws.
rīdeo, -ere, rīsi, rīsum, *v. n. and a.* laugh, laugh at.
rĭgeo, -ēre, -ui, *v. n.* be stiff, bristle.
rĭgĭdus, -a, -um, *adj.* stiff, hard.
rōbur, -ŏris, *n.* oak; strength.
rŏgo, -are, -āvi, -ātum, *v. a.* ask, entreat.
rŏgus, -i, *m.* funeral pile.
rōro, -are, -āvi, -ātum, *v. a.* let fall, drop; *v. n.* trickle, drip.
rōs, rōris, *m.* dew, drop; water.
rostrum, -i, *n.* beak; muzzle, mouth.
rŭbeo, -ēre, *v. n.* be red.
rŭbesco, -ĕre, -bui, *v. n.* grow red.
rŭbor, -ōris, *m.* redness, red.
rŭdens, -tis, *m.* rope.
rūmor, -ōris, *m.* report, rumour.
rumpo, -ĕre, rūpi, ruptum, *v. a.* break, rend.
ruo, -ĕre, rui, rŭtum, *v. n.* rush, rush on.
rūpes, -is, *f.* rock.
rursus, *adv.* again.
rūs, rūris, *n.* country.

săcer, -ra, -rum, *adj.* sacred, holy.
sacrum, -i, *n.* rite, sacrifice.
saecŭlum, -i, *n.* age, generation.
saepĕ, *adv.* often.
saevus, -a, -um, *adj.* fierce, savage.
săgax, -ācis, *adj.* shrewd, acute, sagacious.

săgitta, -ae, *f.* arrow.
sălio, -ire, salui, *v. n.* leap.
saltus, -ūs, *m.* leap.
sălūs, -ūtis, *f.* safety.
sălūto, -are, -āvi, -ātum, *v. a.* greet, salute.
sanctus, -a, -um, *adj.* holy.
sanguĭnĕus, -a, -um, *adj.* blood-stained.
sanguis, -ĭnis, *m.* blood.
sānus, -a, -um, *adj.* sane, of sound mind.
sătio, -are, -āvi, -ātum, *v. a.* satisfy, glut.
sătis, *adv.* enough.
Sāturnia, -ae, *f.* daughter of Saturn, Juno.
saucius, -a, -um, *adj.* wounded.
saxum, -i, *n.* rock, stone.
scĕlĕrātus, -a, -um, *adj.* wicked, guilty.
scĕlus, -ĕris, *n.* guilt, crime.
scīlĭcet, *adv.* of course, certainly, doubtless.
scio, -ire, -īvi, -ītum, *v. a.* know.
scŏpŭlus, -i, *m.* rock, cliff, crag.
sē, sui, *reflex. pron.* himself, herself, itself; themselves.
sēcēdo, -ĕre, -cessi, -cessum, *v. n.* go apart, withdraw.
sĕco, -are, -ui, -ctum, *v. a.* cut.
sĕcūris, -is, *f.* axe.
sĕd, *conj.* but.
sĕdeo, -ēre, sēdi, sessum, *v. n.* sit, settle in; penetrate.
sēdes, -is, *f.* seat, home, abode.
sēdo, -are, -āvi, -ātum, *v. a.* soothe, slake.
sēdūco, -ĕre, -xi, -ctum, *v. a.* draw aside, separate.
sĕgĕs, -ĕtis, *f.* crop.
segnis, -e, *adj.* tardy, lingering, sluggish.
Sĕmĕlēĭus, -a, -um, *adj.* of Semele.
sēmen, -ĭnis, *n.* seed.
semper, *adv.* always, ever.
sĕnecta, -ae, *f.* old age.
sĕnex, sĕnis, *m.* old man.
sensus, -ūs, *m.* sense, feeling.
sententia, -ae, *f.* opinion, verdict.
sentio, -ire, sensi, sensum, *v. a.* feel, perceive.
sēpăro, -are, -āvi, -ātum, *v. a.* separate.
sēpōno, -ĕre, -pŏsui, -pŏsitum, *v. a.* lay aside.
septem, *num.* seven.
sĕquor, -i, sĕcūtus, *dep. v. a.* follow.
sermo, -ōnis, *m.* talk, discourse.
serpens, -tis, *c.* snake, dragon.
serpo, -ĕre, -psi, -ptum, *v. n.* creep; wind.
servĭtium, -i, (*n.*) slavery, servitude.
sĕvērus, -a, -um, *adj.* stern, austere.
si, *conj.* if.
sībĭla, -ōrum, *n. pl.* hiss.
sīc, *adv.* so, thus.
siccus, -a, -um, *adj.* dry.
sīcŭt, *adv.* just as.
Sĭcyōnius, -a, -um, *adj.* belonging to Sicyon.
Sīdōnius, -a, -um, *adj.* Phoenician, from Sidon, an ancient and celebrated city of Phoenicia.
sīdus, -ĕris, *n.* star.
signĭfĭco, -are, -āvi, -ātum, *v. a.* make known, intimate.
signum, -i, *n.* mark; signal, image, picture, figure, statue.
silva, -ae, *f.* wood, forest.
sĭmĭlis, -e, *adj.* like.
sĭmŭl, *adv.* at the same time; (*conj.*) as soon as.
sĭmŭlacrum, -i, *n.* image, semblance.
sĭmŭlo, -are, -āvi, -ātum, *v. a.* feign, imitate.
sĭnĕ, *prep. w. abl.* without.
sĭno, -ĕre, sīvi, sĭtum, *v. a.* allow.
sĭnuo, -are, -āvi, -ātum, *v. a.* wind, bend, curve.
sisto, -ĕre, *v. a.* place; cease.
sĭtis, -is, *f.* thirst.
sīve, *conj.* whether, or.
sŏcer, -ĕri, *m.* father-in-law; (*in pl.*) parents-in-law.
sŏcius, -i, *m.* comrade.
sōl, sōlis, *m.* sun.
sŏleo, -ēre, -ĭtus, *semi-dep. v. n.* be wont, accustomed.
sŏlĭdus, -a, -um, *adj.* solid, strong.

sŏlĭtus (*part. of* soleo), wonted, accustomed.
sōlus, -a, -um, *adj.* alone, lonely, deserted.
solvo, -ĕre, -vi, sŏlūtum, *v. a.* loosen, set free.
somnus, -i, *m.* sleep.
sŏnĭtus, -ūs, *m.* sound.
sŏno, -are, -ui, -ĭtum, *v. n.* sound.
sŏnus, -i, *m.* sound.
sŏpor, -ōris, *m.* sleep, stupor.
sŏror, -ōris, *f.* sister.
sors, -tis, *f.* lot; condition, sex; oracle (*in pl.* 130 n.).
sortior, -iri, -ītus, *dep. v. a.* draw by lot, receive.
spargo, -ĕre, -rsi, -rsum, *v. a.* sprinkle, scatter.
Spartānus, -a, -um, *adj.* of Sparta.
spătiōsus, -a, -um, *adj.* long, broad.
spătium, -i, *n.* space, extent, length.
spĕcies, -ēi, *f.* appearance, form.
spĕciōsus, -a, -um, *adj.* handsome, brilliant.
spectābĭlis, -e, *adj.* open to view.
spectāculum, -i, *n.* sight.
specto, -are, -āvi, -ātum, *v. a.* see, look at, watch.
spĕcus, -ūs, *m.* cave.
sperno, -ĕre, sprēvi, sprētum, *v. a.* scorn.
spēro, -are, -āvi, -ātum, *v. a. and n.* hope.
spēs, -ĕi, *f.* hope.
spīna, -ae, *f.* thorn; backbone, back.
spīra, -ae, *f.* coil, fold, twist.
splendeo, -ēre, *v. n.* shine, glitter, gleam.
spŏlium, -i, *n.* spoil, plunder.
sponte (*abl. of old noun* spons, -tis), of one's own accord.
spūma, -ae, *f.* foam.
spūmeus, -a, -um, *adj.* foaming
squāma, -ae, *f.* scale.
squāmōsus, -a, -um, *adj.* scaly.
Stictē, -ēs, *f.* one of Actaeon's hounds.
stīpātus, -a, -um (*part. of* stīpo), surrounded, thronged.
stirps, -pis, *f.* stock; race.
sto, stare, stĕti, stătum, *v. n.* stand, stand still.
strĕpĭtus, -ūs, *m.* noise.
stringo, -ĕre, -inxi, -ictum, *v. a.* draw.
stŭdium, -i, *n.* desire, eagerness, pursuit.
stŭpeo, -ēre, -ui, *v. n.* be amazed, aghast.
Stўgius, -a, -um, *adj.* of Styx, a river of the lower world.
sŭb, *prep. w. acc. and abl.* under, beneath.
sŭbeo, -ire, -ii (-ivi), -ĭtum, *v. a.* go under; approach.
sūbĭcio, -ĕre, -iēci, -iectum, *v. a.* put under, beneath.
sŭbĭtō, *adv.* suddenly.
sŭbĭtus, -a, -um, *adj.* sudden; just created.
submitto, -ĕre, -mīsi, -missum, *v. a.* lower, let down.
subsĕquor, -i, subsĕcūtus, *dep. v. a. and n.* follow close after *or* immediately.
substrictus (*part. of* substringo), contracted, narrow.
successor, -ōris, *m.* follower, successor.
succingo, -ĕre, -nxi, -nctum, *v. a.* gird up. **succincta**, huntress, from the practice of girding up the robe to allow the limbs greater freedom.
sūcus, -i, *m.* moisture, sap; vigour.
sulcus, -i, *m.* furrow.
sulphur, -ŭris, *n.* sulphur, brimstone.
sum, esse, fui, *v. n.* be. **est**, it is possible, l. 478.
summus, -a, -um, *adj. superl.* highest, top of.
sūmo, -ĕre, -mpsi, -mptum, *v. a.* take, undertake, enter upon.
sŭperbia, -ae, *f.* haughtiness, pride.
sŭpĕrēmĭneo, -ēre, *v. a. and n.* overtop, rise above.
sŭpĕro, -are, -āvi, -ātum, *v. n.* remain.
sŭperstĕs, -ĭtis, *adj.* standing over, surviving.
sŭpersum, -esse, -fui, *v. n.* be left over, remain.

sŭpĕrus, -a, -um, *adj.* upper, higher.
sŭpĕri, -ōrum, *m.* the gods (they who are above).
supplex, -ĭcis, *m.* suppliant.
suppōno, -ĕre, -pŏsui, -pŏsitum, *v. a.* place under, set under.
suprā, *adv.* above, over, beyond.
suprēmus, -a, -um, *adj. superl.* highest, last.
surgo, -ĕre, surrexi, surrectum, *v. n.* rise.
suspĭcor, -ari, -ātus, *v. dep. a.* suspect.
sustĭneo, -ēre, -ui, -tentum, *v. a.* hold up, hold back, check; sustain, maintain.
sŭsurro, -are, *v. n. and a.* mutter, whisper.
suus, -a, -um, *poss. adj.* his, her, its, their; master of oneself.

tābes, -is, *f.* wasting away, decay, corruption.
tābesco, -ĕre, -ui, *v. n.* melt gradually, waste away.
tăcĭturnus, -a, -um, *adj.* silent.
tăcĭtus, -a, -um, *adj.* silent.
taeda, -ae, *f.* torch.
tālis, -e, *adj.* such.
tam, *adv.* so.
tămen, *conj.* yet, nevertheless.
tamquam, *adv.* as if, just as.
tango, -ĕre, tĕtĭgi, tactum, *v. a.* touch, set foot on.
tantum, *adv.* only.
tantus, -a, -um, *adj.* so great.
tardus, -a, -um, *adj.* slow.
taurus, -i, *m.* bull.
Tāȳgĕtē, -ēs, *f.* daughter of Atlas and Pleione; one of the Pleiades.
tectum, -i, *n.* roof, house, dwelling.
tegmen, -ĭnis, *n.* covering.
tĕgo, -ĕre, texi, tectum, *v. a.* cover, hide.
tĕgŭmen, -ĭnis, *n.* covering.
tellūs, -ūris, *f.* earth, land.
tēlum, -i, *n.* weapon, spear.
templum, -i, *n.* temple.
tempŏra, -um, *pl. n.* temples, brows.
tempus, -ŏris, *n.* time.
tendo, -ĕre, tĕtendi, tentum, *v. a.* stretch.
tĕnĕbrae, -arum, *pl. f.* darkness.
tĕneo, -ēre, -ui, tentum, *v. a.* hold, maintain; steer for (of a ship); occupy.
tĕner, -ĕra, -ĕrum, *adj.* tender, delicate, young.
tĕnor, -ōris, *m.* course.
tentāmen, -ĭnis, *n.* trial, essay.
tento, -are, -āvi, -ātum, *v. a.* try, test, attempt.
tĕnuis, -e, *adj.* thin, slight; shallow.
tĕnuo, -are, -āvi, -ātum, *v. a.* make thin.
tĕnus, *prep. w. abl.* as far as.
tĕpeo, -ēre, *v. n.* be warm.
tĕpesco, -ĕre, -ui, *v. n.* grow warm.
tĕpĭdus, -a, -um, *adj.* warm.
tĕr, *adv.* thrice.
tergum, -i, tergus, -oris, *n.* back.
terra, -ae, *f.* earth, land, country.
terreo, -ēre, -ui, -ĭtum, *v. a.* frighten, terrify.
terrĭgĕnus, -a, -um, *adj.* born from the earth.
terror, -ōris, *m.* fright, terror.
theātrum, -i, *n.* theatre.
Thēbae, -arum, *f.* Thebes, the chief city of Boeotia, founded by Cadmus.
Thērŏdămās, -antis, *m.* one of Actaeon's hounds.
Thērōn, *m.* one of Actaeon's hounds.
Thŏus, -i, *m.* one of Actaeon's hounds.
thyrsus, -i, *m.* wand carried by the followers of Bacchus.
tībia, -ae, *f.* pipe.
Tigris, -is *or* -ĭdis, *m. and f.* name of one of Actaeon's hounds.
tigris, -is *or* -ĭdis, *m. and f.* tiger.
tĭmeo, -ēre, -ui, *no s.* fear.
tĭmor, -ōris, *m.* fear.
tĭngo, -ĕre, -nxi, -nctum, *v. a.* tinge, dye.
Tīrēsĭās, -ae, *m.* name of the blind Theban soothsayer.
Tītānia, -ae, *f.* Diana, sister of Sol, son of Hyperion, and grandson of Titan.

tĭtŭbo, -are, -āvi, -ātum, *v. n.* totter, reel.
tōfus, -i, *m.* tufa *or* tuff.
tollo, -ere, sustŭli, sublātum, *v. a.* raise, lift, take away.
tormentum, -i, *n.* engine of war; torture, rack.
torqueo, -ēre, -si, -tum, *v. a.* twist, roll; hurl.
torrens, -entis, *m.* torrent.
tŏt, *indecl. adj.* so many.
tŏtĭdem, *indecl. adj.* just as many.
tŏtiens, *adv.* so often.
tōtus, -a, -um, *adj.* whole.
trabs, trăbis, *f.* beam, plank; tree.
trādo, -ĕre, -dĭdi, -dĭtum, *v. a.* hand over, give.
trăho, -ĕre, -xi, -ctum, *v. a.* draw, bring; take on, assume.
trĕmendus, -a, -um (*gerundive of* tremo), fearful, terrible.
trĕmo, -ĕre, -ui, -ĭtum, *v. n.* tremble.
trĕmor, -ōris, *m.* trembling.
trĕpĭdus, -a, -um, *adj.* frightened, startled.
tres, tria, *num. adj.* three.
trĭplex, -ĭcis, *adj.* threefold, three.
tristis, -e, *adj.* sad, gloomy, grievous.
Trītōnis, -ĭdis, *f.* Minerva, who was born on Lake Triton in Africa.
truncus, -a, -um, *adj.* maimed, mangled.
trux, trŭcis, *adj.* fierce, savage.
tū, tui, *pers. pron.* thou.
tŭba, -ae, *f.* trumpet.
tŭbĭcen, -ĭnis, *m.* trumpeter.
tum, *adv.* then.
tŭmeo, -ēre, -ui, *v. n.* swell.
tŭmŭlus, -i, *m.* mound.
tunc, *adv.* then.
turba, -ae, *f.* crowd, number.
turbo, -are, -āvi, -ātum, *v. a.* trouble, disturb.
turris, -is, *f.* tower.
tūs, tūris, *n.* incense.
Tuscus, -a, -um, *adj.* Tuscan, Etrurian.
tūtēla, -ae, *f.* watching, protection; guardian, keeper.
tūtus, -a, -um, *adj.* safe.
tuus, -a, -um, *poss. adj.* thy.
tympănum, -i, *n.* drum, tambourine.
Tўrius, -a, -um, *adj.* of Tyre, the ancient capital of Phoenicia.
Tўrŏs, -i, *f.* Tyre.
Tyrrhēnus, -a, -um, *adj.* Tuscan, Etrurian.

ūber, -ĕris, *adj.* fruitful, plentiful, abundant.
ŭbĭ, *adv. and conj.* where, when.
ūdus, -a, -um, *adj.* wet.
ullus, -a, -um, *adj.* any.
ultĕrius, *adv. comp.* further, longer.
ultĭmus, -a, -um, *adj. superl.* last, furthest, extreme.
ultor, -ōris, *m.* avenger.
ultrix, -īcis, *adj.* avenging.
ultro, *adv.* of one's own accord; too, besides.
ŭlŭlātus, -ūs, *m.* wail, shriek, howl.
ŭlŭlo, -are, -āvi, -ātum, *v. n.* shriek, howl.
umbra, -ae, *f.* shade; image, semblance.
ŭmĕrus, -i, *m.* shoulder.
ūmor, -ōris, *m.* moisture.
umquam, *adv.* ever.
unda, -ae, *f.* wave, water.
undĕ, *adv.* whence.
undĭquĕ, *adv.* on all sides, from all sides.
ūnĭcus, -a, -um, *adj.* sole, single, unparalleled.
ūnus, -a, -um, *num. adj.* one, alone.
urbs, -bis, *f.* city.
urna, -ae, *f.* urn, a vessel for drawing water.
ūro, -ĕre, ussi, ustum, *v. a.* burn, consume by fire.
usquĕ, *adv.* all the way to, up to, as far as; always.
ūsus, -ūs, *m.* use.
ŭt, *conj.* (1) *final*, in order that; (2) *consecutive*, so that, namely that; (3) *temporal*, when; (4) *compar.* as.
ut . . . sic, though . . . yet.
ŭterque, utrăque, utrumque, *pron.* each of two, both.
ūtĭlis, -e, *adj.* useful.

ūtĭnam, *adv.* would that!
ūva, -ae, *f.* grape.

văcuus, -a, -um, *adj.* empty, devoid of; free from toil, at leisure.
vādo, -ĕre, *v. n.* go.
vădum, -i, *n.* ford.
văgor, -ari, -ātus, *dep. v. n.* wander.
vălē, *imperative of* văleo, farewell!
vălens, -tis, *adj.* powerful, strong.
văleo, -ēre, -ui, -ĭtum, *v. n.* be strong.
vălĭdus, -a, -um, *adj.* strong.
vallis, -is, *f.* vale.
vānus, -a, -um, *adj.* empty, unsubstantial.
văpor, -ōris, *m.* vapour, steam; warmth, heat.
vărius, -a, -um, *adj.* diverse, various, mottled.
vastus, -a, -um, *adj.* huge.
vātes, -is, *m.* seer.
vĕho, -ĕre, vexi, vectum, *v. a.* carry, bear; *in pass.* ride, sail.
vēlāmen, -ĭnis, *n.* covering, garment.
vellus, -ĕris, *n.* skin, hide.
vēlo, -are, -āvi, -ātum, *v. a.* clothe, cover, wrap.
vēlox, -ōcis, *adj.* swift.
vēlum, -i, *n.* sail.
vĕlut, **vĕlŭtī**, *adv.* as if, as.
vēna, -ae, *f.* vein.
vēnātus, -ūs, *m.* hunting, the chase.
vĕnēnĭfer, -ĕra, -ĕrum, *adj.* poisonous.
vĕnēnum, -i, *n.* poison.
vĕnia, -ae, *f.* pardon.
vĕnio, -ire, vēni, ventum, *v. n.* come.
vēnor, -ari, -atus, *v. dep. n. and a.* hunt.
ventus, -i, *m.* wind.
Vĕnus, -ĕris, *f.* goddess of love; *by metonymy*, love.
verber, -ĕris, *n.* beating, stroke, lash.
verbum, -i, *n.* word.
vēro, *adv.* but, indeed.
verto, -ĕre, -ti, -sum, *v. a.* turn, change.
vērus, -a, -um, *adj.* true.
vester, -ra, -rum, *poss. adj.* your.
vestīgium, -i, *n.* footprint.
vestīgo, -are, -āvi, -ātum, *v. a.* follow the track of, trace out.
vestis, -is, *f.* garment.
vĕto, -are, -ui, -ĭtum, *v. a.* forbid.
vĕtus, -ĕris, *adj.* old.
via, -ae, *f.* way, road; journey.
vibro, -are, -āvi, -ātum, *v. a. and n.* brandish, quiver, gleam.
victor, -ōris, *m.* conqueror; (*adj.*) victorious.
victōria, -ae, *f.* victory.
vĭdeo, -ēre, vīdi, vīsum, *v. a.* see; (*pass.*) appear, seem.
vĭgil, -ĭlis, *adj.* wakeful.
vīgintī, *num.* twenty.
vĭgor, -ōris, *m.* strength, vigour.
villus, -i, *m.* shaggy hair.
vīmen, -ĭnis, *n.* osier.
vincio, -ire, vinxi, vinctum, *v. a.* bind.
vinco, -ĕre, vīci, victum, *v. a.* conquer.
vincŭlum (vinclum), -i, *n.* fetter, fastening; sandal.
vīnum, -i, *n.* wine.
viŏlentus, -a, -um, *adj.* violent.
viŏlo, -are, -āvi, -ātum, *v. a.* pollute, violate; do violence to, injure.
vīpĕreus, -a, -um, *adj.* of a serpent, dragon.
vĭr, vĭri, *m.* man, hero.
virga, -ae, *f.* twig.
virgĭneus, -a, -um, *adj.* maiden, girlish.
virgĭnĭtās, -ātis, *f.* maidenhood.
vĭrĭdis, -e, *adj.* green.
vĭrīlis, -e, *adj.* of a man.
vīs, vim, vi, *f.* force, violence; *pl.* strength.
vīta, -ae, *f.* life.
vĭtio, -are, -āvi, -ātum, *v. a.* taint, corrupt.
vīto, -are, -āvi, -ātum, *v. a. and n.* shun, seek to escape, avoid.
vīvax, -ācis, *adj.* long-lived, full of life, lively.
vīvo, -ĕre, vixi, victum, *v. n.* live.
vīvus, -a, -um, *adj.* living, natural, unwrought.
vix, *adv.* scarcely, with difficulty.

vōcālis, -e, *adj.* speaking, melodious.
vŏco, -are, -āvi, -ātum, *v. a.* call, name, summon.
vŏlo, velle, vŏlui, *v. a. and n.* wish.
vŏlūbĭlis, -e, *adj.* circling, rolling.
vŏlucris, -is, *f.* bird.
vŏluptās, -ātis, *f.* enjoyment, pleasure.
vos, *pl. of* tu.
vōtum, -i, *n.* prayer, vow.
vox, vōcis, *f.* voice.
vulgus, -i, *n.* common people.
vulnus, -ĕris, *n.* wound.
vultus, -ūs, *m.* look, countenance.

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